

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

NO. 539 / FEBRUARY 16 - 22, 2006 | **FREE**
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The tiniest stage imaginable
for the poor performers
of the Expanse New Works
Dance Festival
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WE SAY DIE! / 39





Gretzky-gate less important than real life

EMMA SASSE / emma@vneweekly.com

This week, I horrified my roommate—an ardent hockey fan who is nonetheless among the least naive people I know—when I brazenly declared that I always suspected there was something not quite right about Wayne Gretzky.

I enumerated a long list of corporate sponsorships: Ford, McDonalds, Folgers, Tylenol. My roommate is a much happier man when I stop prattling on about how his childhood hockey hero is actually a corporate whore.

In the whole realm of things, whatever alleged gambling irregularities a hockey star or his wife get up to on their own time is irrelevant. Our preoccupations about celebrities' lives are based on artifice—they spend years and millions on crafting images, and we in turn spend millions on consuming something that isn't real. But our collective reverence for authority, for people we put on pedestals, our desire to see someone else living out our dreams—this is relevant indeed. File it under part of a larger problem—constructing unreal worlds so we don't have to go to the trouble of being responsible for the work of making our own reality.

Celebrities get tidy labels and classifications—upstanding hockey hero or beautiful movie star—while the rest of us are left to reconcile the fake world with the messy real one of relationships and connections. The constant presence of artifice creates interesting contradictions, expectations, and twisted responses. Don't like the way things are politically? Blame Stephen Harper or Paul Martin, and allow the media to get away with trivial, leader-obsessed pseudo-analysis, rather than having political life centre around our collective power as citizens. Don't like your life? Hide behind a computer screen, create a fake world on the Internet, pick fights in chatrooms or download unspeakable pornography, rather than making more time for your family and friends, to whom you must be accountable for your actions. Feel you need to be special and beautiful too, just like those celebrities you see every day? Consume conspicuously and ensure your momentary happiness because you have something others don't—pulling you even further away from a sense of solidarity with others.

If, as everyone from spiritual leaders to social activists tell me, nothing is real but connection and relationships, then fake worlds atomize us, render us less than animal in our base, self-interested calculations, and, above all, absolve us of being accountable to one another. □

Issue No. 539 / February 16 - 22, 2006 / Available at over 1,400 locations

VUEWEEKLY

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PRINTING THE EDMONTON SUN
 DISTRIBUTION Marty Anderson, Alan Ching, Derek Mohamed, Bob Riley, Wally Yanish, Clark Distribution

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Canada Post
 Publications Mail
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IN ANY CONTEXT, A SLUR IS A SLUR

In Paul Matwychuk's review of the film *Mrs Henderson Presents* ("Tit vs Messerschmitts," Jan 12 - 19), he uses a racial insult—"Chinaman."

This is very insulting no matter what the context and quite annoying to see in a usually progressive magazine like *Vue*. The writer could have easily have used others words like "ethnic Chinese."

Please don't do this again as this act was just as revolting as using the n-word to describe a black guy.

In fact, *Vue* should print an apology to readers, including all the Chinese who saw that word (which includes those people I showed this review too). PWMS

Response from Paul Matwychuk: When I referred to Judi Dench's outfit in a scene from *Mrs Henderson Presents* as a "Chinaman costume," I was in the middle of a long sentence and so I was trying to come up with the shortest, most efficient description of it that I could. Dench was decked out in one of those old-fashioned British pantomime get-ups (big-sleeved silk jacket, colourful silk trousers, white stockings, slippers, pigtail, whiteface, Fu Manchu mustache), and I think anyone in 1930s London who saw an actor dressed up that way would have said she was "dressed up like a Chinaman."

Of course, it's now 2006, a time when the word "Chinaman" is rightfully regarded as a racial slur, and in retrospect I probably at the very least should

have put quotation marks around the word when I used it in my review as a way of clearly distancing myself from its racist connotations. I guess I was pretty blithe in my use of the word, but I didn't intend to give offence to any of *Vue*'s readers, and I certainly didn't put the word into the article just for the cheap thrill of getting a racist slur into print.

Vue Weekly deeply regrets any offense readers may have taken.

EUROPE'S 'FREEDOM' IS BASED ON CONTEMPT

"Freedom of speech" was the sole justification that *Jyllands-Posten*, a Danish newspaper, provided for printing offensive cartoons of the Muslim prophet Muhammad. However, to defend "freedom" through mere derision is a product of insecurity and is also detrimental when that very freedom is contingent upon those in the position of power.

Certainly, freedom of speech could have been celebrated through alternate means. But no, the Danish media specifically targeted Islam for obvious reasons.

Europe is a civilization that defines itself through nationalism and views Islam as an opposing entity that prevents full integration into European society. As a result, a belief of vulnerability regarding culture, heritage, and values begins to take shape. To compensate for these insecurities, these states glorify their own values at the expense of others. It is not surprising that the more nationalist states such as France and

Germany were so quick to reprint the cartoons in their own newspapers.

Not surprisingly, some Muslims have reacted by committing violent acts, directly playing into the hands of the US, which wants to garner European support for the invasion of Iran. Others have employed the more effective and civilized method of boycotting Danish products, the result of which has the Danish economy reeling.

The Danes have also brought the concept of freedom into question by conveniently refusing to print Iranian cartoons about the Holocaust. Why is it that one can mock the Prophet Muhammad but cannot question the Holocaust? Authority and influence dictate the degree of freedom. The value of freedom is not an inherent reality; it is simply a function of power. Unintentionally, *Jyllands-Posten* has exposed the double standards of its own values.

The question we must ask is whether European achievements have so little merit that they might be praised in and of themselves rather than through contempt. Their insecurity has not only widened the gap between the Muslim world and the West; they have also made a mockery of themselves.

AURANGZEB QURESHI

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail (*Vue Weekly*, 10303 - 108 Street, Edmonton AB T5J 1L7), by fax (780.426.2889) or by e-mail (letters@vneweekly.com). Preference is given to feedback about articles in *Vue Weekly*. We reserve the right to edit for length and clarity.



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CAMPUS-BASED COMMUNITY RADIO

Spot the typo!

We're not especially good spellers, as some of you are fond of pointing out, so we can pretty much guarantee that there's a typo, grammatical error or some other boo-boo in this issue. The first person to send an e-mail to dan@vneweekly.com detailing such a find wins his or her pick from the astoundingly horrible pile of CDs and books in our offices.

Your pusher
wants to
know more
about you

ROSS MOROZ / ross@vneweekly.com

A libertans battling winter illnesses will soon need to provide pharmacists with private information to purchase over-the-counter cold and flu remedies.

A ruling this week from the province's privacy commissioner confirms that pharmacists can demand a name, address and medical info from patients seeking insulin—or any other Schedule 2 drug, including many cold and flu medications. A Schedule 2 drug does not require a prescription, but must be doled by a pharmacist.

NEWS | HEALTH

Some of those cold and flu medicines are used in the manufacture of crystal meth, because many contain the ingredient pseudoephedrine.

The Alberta College of Pharmacists said it is "pleased" with the ruling. The College pointed out that pharmacists are required by law to preserve the confidentiality of private health information, but this will likely provide little solace to runny-nosed, bleary-eyed consumers facing an unexpected interrogation while buying cough syrup. ▼



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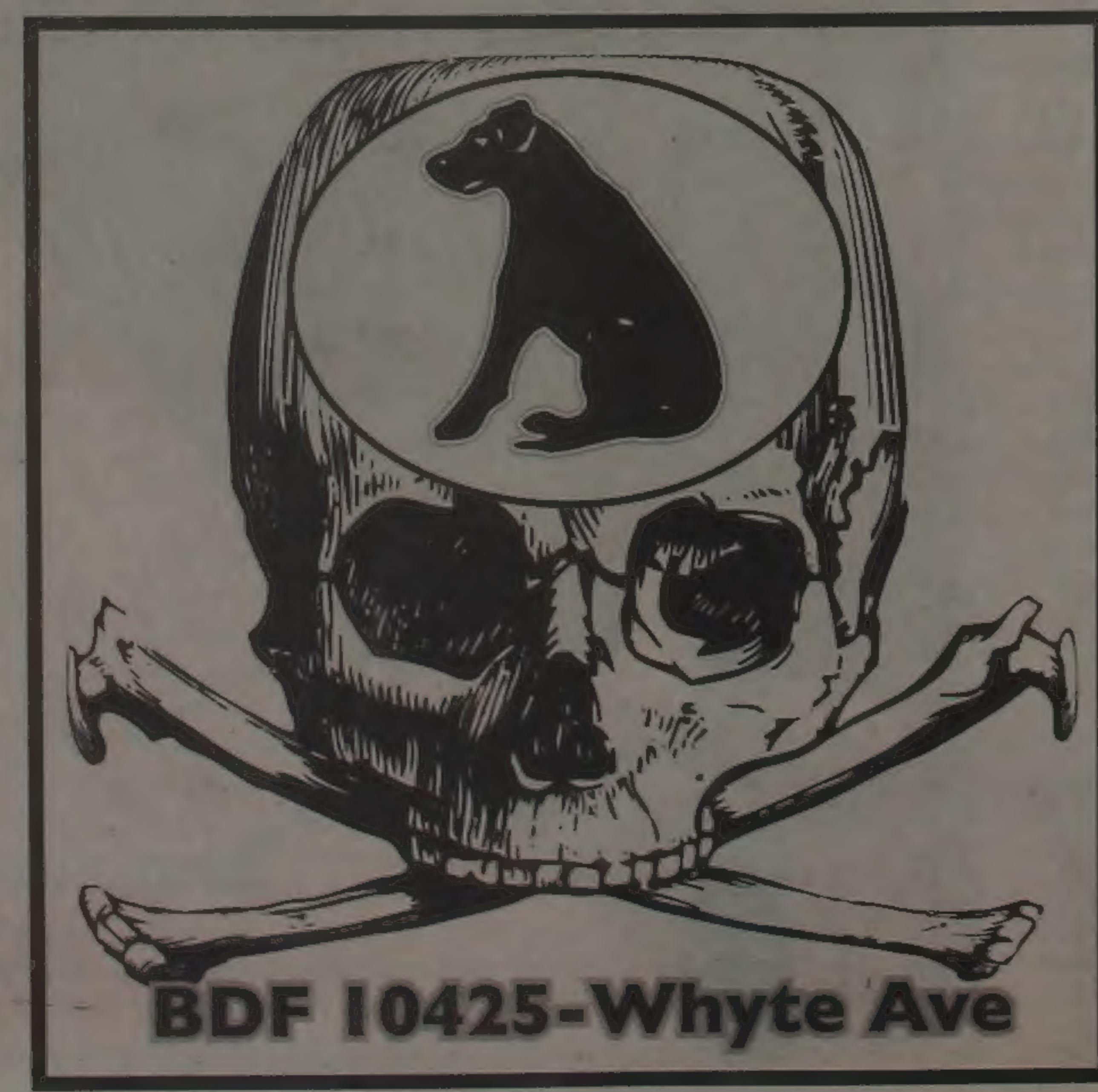
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EXPANSE NURTURES FUSION BETWEEN DANCERS

JOSEF BRAUN / josef@viewweekly.com

When it comes to performance space, size matters. Which isn't to say that any size is more potent than another; on the contrary, it isn't the difference between great and minor, but grandiose and intimate, the tidal scale of opera and the seductiveness of a whisper.

Theatre arrives at truth through varying levels of artifice, but in the smallest of spaces, shadows and the tools of illusion are minimized most disconcertingly (and tantalizingly). There is simply no place for the performer to hide.

Tapping into the power of a particularly compact space is the enduring challenge for the Living Room Playhouse (formerly Azimuth Theatre) when addressing their own stage, a 6.5-metre by three-metre space that the audience literally surrounds.

Thus, when Living Room Artistic Producer Murray Utas initially approached Amber Borotsik about bringing more dance to the space, Borotsik immediately thought of Dances for Small Stages, the festival that began as a successful series of dance works performed in Toronto bars before migrating over to Vancouver. There it has reinvented itself to now include dances in bathtubs and closets.

Limited dimensions never struck Borotsik as anything less than an exciting challenge. "The dance takes up your entire field of vision," Borotsik says of experiencing dance in a small space. "It's all around you, becoming a more visceral experience. I've always been more interested in the truth of a performance, a sense of a dancer's authentic self at work. So for me, watching a dancer trying to hold a balance up close, being able to see that effort, right down to the little tendon that's vibrating in their ankle, is something very special."

FINANCED ENTIRELY through rigorous private fundraising, Living Room's first **Expanse New Works Dance Festival**, which was also curated by Borotsik and featured five new pieces from five local choreographers, was a surprise success by every measure.

This inspired the company to organize a second Expanse, which begins next week (Wed, Feb 22) and will feature eight new works spread across three thematically driven programs, as well as workshops and late-night salons.

Expanse has the potential to help the emerging local dance community reach a broader audience—one that normally might only be aware of the more high profile work regularly hosted by Brian Webb Dance Compa-

PREVIEW

FEB 22 - 26
EXPANSE NEW WORKS DANCE FESTIVAL
FEATURING CHRISTINE MEDINA, MONGREL MOVES, PHRESHLY SQUEEZED
THE LIVING ROOM PLAYHOUSE (11315 - 116 AVENUE), PAY WHAT YOU CAN

ny—as well as audiences more commonly found attending plays.

The Living Room Playhouse has already established itself as a place for dance during NeXtFest, and Borotsik, whose background is likewise largely in theatre, represents one of many Edmonton artists nurturing the fusion of varied performance disciplines and their respective audiences.

In trying to describe her own relationship to Edmonton's dance community, the Brandon, Manitoba-bred Borotsik initially says she feels like "an outsider," but later changes that classification to "visitor," and still later corrects it to "guest." There is the sense that thanks to her role in Expanse, and the abundant enthusiasm she and the Living Room are charging it with, things are getting cosier by the minute.

"I trained in ballet, but I don't have a natural dancer's body," Borotsik explains, "so I would just dance in my basement. And doing that I was able to figure out how my own body worked. After graduating from the BFA [program] in Acting, I began to produce my own work, and in doing that, I gradually got to know the dance community."

WITH EXPANSE, Borotsik emphasizes her interest in creating a space for new work, an environment where dancers are able to share ideas, make connections and inspire one and other.

From this comes interdisciplinary dialogue: Borotsik's own background and varied interests lead her to dispose of any rigid definition of "dancer" in favour of performance artists whose work simply falls outside existing routes of development.

"Edmonton's known for its plays and playwrights and there's a well-established system of support for that medium," Borotsik observes. "But I'm getting a lot of submissions from artists who are interested in theatrical work that doesn't quite exist in that script-based world."

The criteria for Expanse are fittingly open-ended in terms of choreographic language and style; the only characteristic desired is



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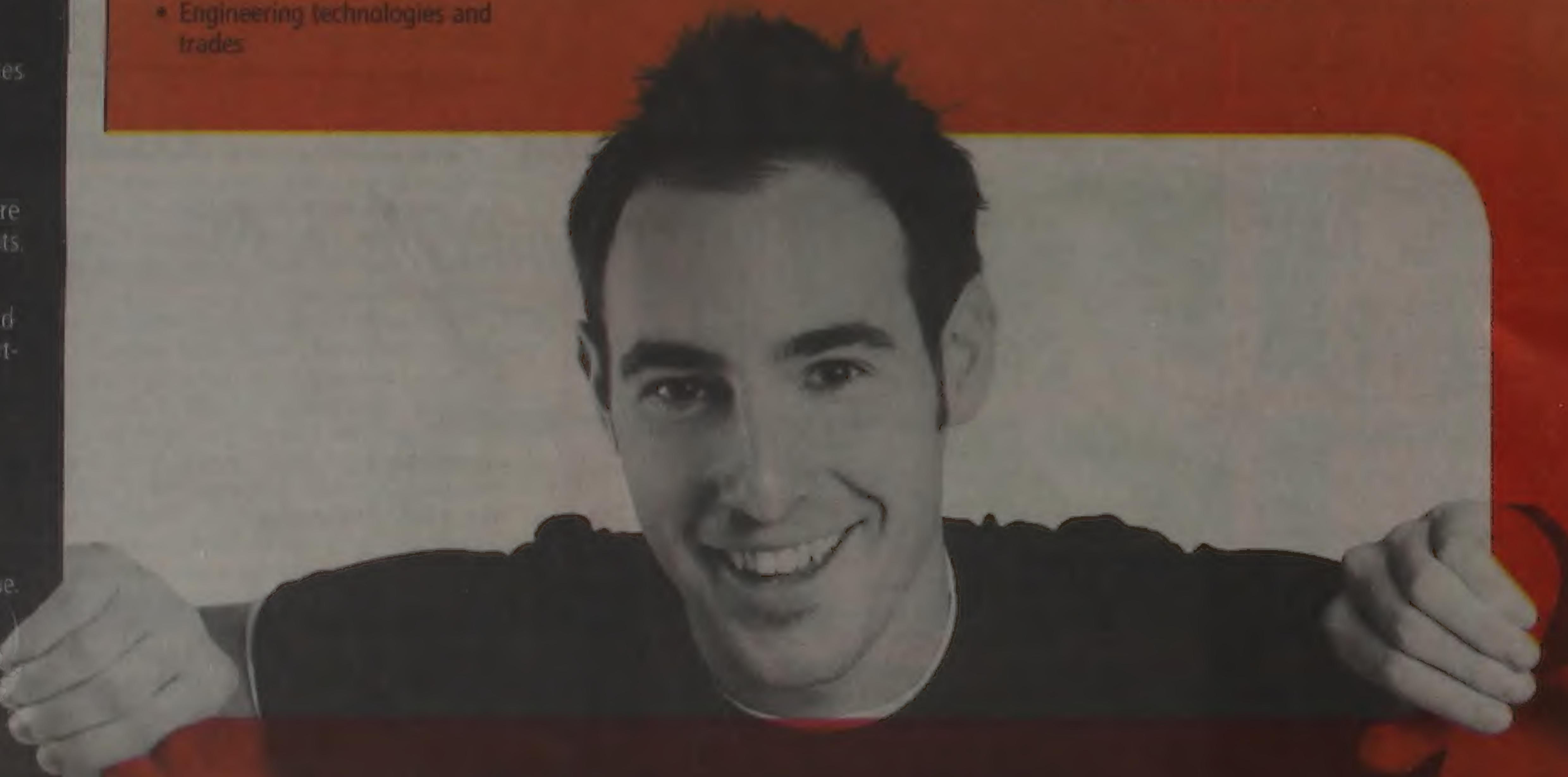
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GIVING 'NATURE LOVER' A WHOLE NEW MEANING

GREGORY DICUM / featurewell.com

Tommy and Leona are having sex on a tree stump in the middle of a Norwegian clearcut. Leona, with a mop of brown dreads and a lip ring, looks dreamily across the demolished forest as Tommy, a little shaggy in nothing but a knit hat, works his magic.

A few minutes before their clearcut sex, Leona and Tommy stood at the same spot lecturing the camera about the evils of industrial forestry. But now they're moaning in feral ecstasy, overcoming the powerful negativity of the place—the broken branches and dried-out logs—with the juices of the life force itself.

Their exploits are being filmed for fuckforforest.com, a porn site with a difference. Along with raw, explicit images and videos, FFF is well-stocked with facts about the world's forests. Naked sylphs share the page with graphs of forest loss over time and exhaustive lists of the benefits tropical rainforests provide to society.

With backgrounds in green theater and teaching troubled teens, Leona Johansson, 21, and Tommy Hol Ellingsen, 28, wanted to do more than just protest the state of the world—they wanted to make a difference.

To them, eco-porn was the obvious choice. "Porn makes really really a lot of money," Tommy says in his soft Norwegian accent, "so why not use that money for good?"

Indeed. In its first year of operation this unlikely project has raised more than \$100 000 for rainforest protection through the sale of paid memberships. But so far the money hasn't found a home—the very idea of harnessing the power of porn in the service of the planet seems to be a little too much for most environmental groups.

WHEN THEY STARTED out, the pair managed to get seed funding from the Norwegian government. "We said we were starting an alternative environmental organization," says Tommy.

But even Norway has its limits. In front of 5 000 people at a music festival last year, the couple delivered a talk about human impacts on natural forests. Shedding his clothes, Tommy asked the crowd "How far are you willing to go to try to save nature?" He and Leona, grinning, then launched into a raunchy demonstration of precisely how far they'll go for the forest. Front and centre on top of a speaker, the pair ground into each other while a local band played a heavy metal dirge called "Go Forth and Fuck."

Leona and Tommy, along with the band, were charged by authorities in Kristiansand, Norway with the offense of staging a public sex show. When Tommy dropped his pants in the courtroom, the couple was fined the equivalent of \$1 500 each, but they refused to pay. Instead, they moved to more liberal-minded Berlin, where FFF is now produced.

The notoriety has done wonders for

ENVIRONMENT

FFF. Norwegian news outlets covered the trial with the sort of overblown salaciousness typical of media in quest of cheap ratings. Yoko Ono—whose 1969 Bed-Ins for Peace with John Lennon made international headlines—reportedly called the whole affair the best art project she had seen in Norway.

The site now has more than 1 000 paying members, and its forest fund continues to grow. Even better, FFF is getting help from all over the world—ranging from detailed ecological data for the site to donations of pornographic imagery and video.

The unorthodox approach hasn't ingratiated FFF to mainstream environmental organizations, which Leona and Tommy feel are too prudish to embrace the potential of porn—or even to accept their money.

"WWF Norway didn't want to speak with us—they pushed us out of the office," says Tommy. "We wrote to WWF in the Netherlands; they said they couldn't take our money either. After the court case, suddenly nobody wanted to talk to us at all."

AS IF BEING on the lam from the Norwegian courts and getting the cold shoulder from environmental groups weren't enough, FFF's sudden success has swamped Leona and Tommy, who still operate the site entirely themselves. They bear the brunt not just of most of the copulation on the site, but also the web page creation, billing, and other business elements.

"The project is too big for us alone—we're sitting in front of the computer 24 hours a day now," Tommy told me. "We never imagined it would be so big so fast. Now we want it to become more like a community—we want people to be able to run it and upload content without us."

It's a considerable achievement for a shoestring organization of two people that's been in operation for less than two years, suggesting that the pair has tapped into an undiscovered fundraising wellspring. Can porn save the planet? "We wanted to create a trap to capture a lot of people who were never interested in the forest but were interested in sex—everyone's interested in sex," says Tommy. "Many of these people have never given to the environment before."

For Tommy and Leona it's more important that visitors to the site peruse fuckforforest.com's environmental material than the photos of the two of them in a leather-and-latex fleshpile in a Berlin sex club.

"We believe in the spirituality of nature," says Tommy. "fuckforforest is something we really believe in. For us sexuality is something really natural. We don't do it to provoke—it is the right thing to do and it helps connect to spiritual nature" □

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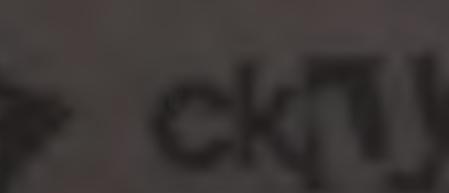
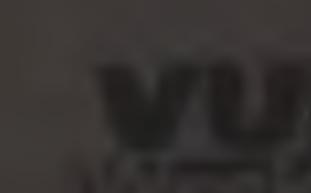
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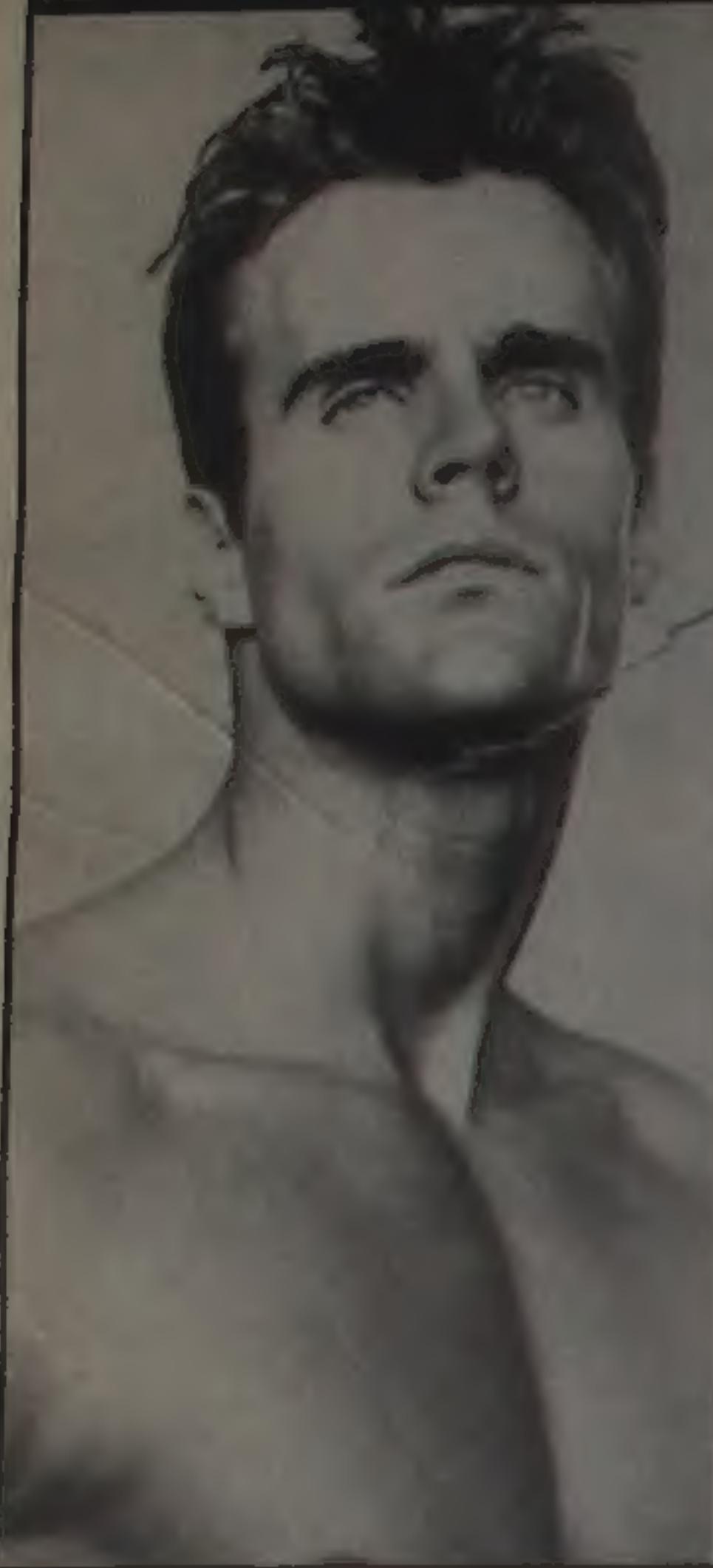
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Malcolm X would have supported queer rights—that is to say, supported himself

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I have long said I graduated from the **Malcolm X** school of rhetoric and to prove it again, I am announcing here and now at the top of my lungs that Malcolm X was as queer as a three-dollar bill.

I can hear the groans already, but how much clearer can I be? Malcolm X sucked cock.

Now I know there are plenty of black activists out there who will tell me to shut up already. But Malcolm's bisexuality has been an open secret for years, at least since the publication of author Bruce Perry's acclaimed 1991 biography *Malcolm: The Life of a Man Who Changed Black America*.

In a controversial essay published in *The Guardian* last May 19, on what would have been Malcolm's 80th birthday, British gay activist Peter Tatchell, a friend of this column, wrote, "Perry's book documents Malcolm X's many gay experiences. A schoolmate, Bob Bebee, recalls the day they stumbled on a local boy jerking off. Malcolm, Bebee recalled, ordered the youth to masturbate him, and subsequently boasted he had given him oral sex. Later, from the age of 20, Malcolm had sex with men for money—as hinted at in Spike Lee's 1992 biopic—and he had at least one sustained sexual liaison with a man. While living in Flint, Michigan, his roommate noticed that instead of sleeping in the room they were sharing, Malcolm sneaked down the hall to spend the night with a gay transvestite named Willie Mae."

Tatchell continues, "In New York, two of Malcolm's friends from Michigan remember bumping into him at the YMCA, where Malcolm bragged he earned money servicing 'queers.' Later, Malcolm worked as a butler to a wealthy Boston bachelor, William Paul Lennon. According to Malcolm's sidekick Malcolm Jarvis, he



was paid to sprinkle Lennon with talcum powder and bring him to orgasm. Perry suggests that Malcolm's gay encounters may not have been entirely financially motivated. His masculine insecurities and ambivalence towards women fit the archetype of a repressed gay man and point to latent homosexuality."

Sure, Malcolm got married and had children. But he'd seen the black establishment crucify the openly gay activist Bayard Rustin, deputy director of Dr Martin Luther King's March on Washington on Aug. 28, 1963. Homophobic congressman Adam Clayton Powell Jr demanded that Dr King drop Rustin lest Powell tell the press that King and Rustin were lovers. So King—to whom Rustin had taught non-violent protest at the 1956 Montgomery bus boycott—fired Rustin.

Eventually the elder statesman of civil rights A Philip Randolph agreed to organize the march only if Rustin could work with him, and other civil rights leaders agreed because they wanted Randolph.

Life would have been a whole lot tougher for Malcolm had the puritanical Nation of Islam known about his own sexual history and desires. Had he lived, I believe Malcolm—along with Dr King—would have come to embrace the gay civil

rights movement, just like the late Rosetta Scott King did after her husband's assassination.

"For many years now, I have been an outspoken supporter of civil and human rights for gay and lesbian people," Rosetta Scott King said in her keynote speech at the 25th-anniversary luncheon for the US Lambda Legal Defense and Education Fund in 1998. "Gays and lesbians stood up for civil rights in Montgomery, Selma, in Albany, GA and St Augustine, FL, and many other campaigns of the civil rights movement. Many of these courageous men and women were fighting for my freedom at a time when they could find few voices for their own, and I salute their contributions."

Mrs King added, "Homophobia is like racism and anti-Semitism and other forms of bigotry in that it seeks to dehumanize a large group of people, to deny their humanity, their dignity and personhood. This sets the stage for further repression and violence that spread all too easily to victimize the next minority group."

I have no doubt that Malcolm X would have added his voice to the growing chorus supporting gay civil rights.

"We want gay equality," Malcolm would have demanded, "and we will get it by any means necessary." ▶

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DAVID YOUNG AND TB PLAYER
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The NHL is on hiatus during the Olympic break, leaving the Oilers in eighth place in the Western Conference. They are four points ahead of the ninth-place Anaheim Mighty Ducks and only four points out of fifth place in the tight Western standings.

Enjoy the Olympics, because March and April will be a frickin' nightmare.

REPEAT AFTER US: NO BASKETBALL Yes you, Ethan Moreau. Well, I don't think it could be put any more eloquently than coach Craig MacTavish put it. The Oilers essentially "limped into the barn" to start the Olympic break. Hopefully the time off will be put to good use (resting up, healing wounds, addressing certain manpower situations) and not other frivolous pursuits (say, pickup basketball). There's only a month and a half left in the season and any teams that slump during this stretch could end up having more time off on April than they really want. TB

OLYMPIC FATIGUE The Olympics may or may not help the Oilers on the road to the playoffs. In the stupidly scary northwest division, every game after the Oly Break may make the difference between making or not making the playoffs. Edmonton has four players competing in the Olympics (Smyth, Pronger, Hemsky and Spacek) and Calgary has only three. Colorado has a whopping 11 players in Torino, Vancouver

has five, while Minnesota has four players out there. So, after what has been a grueling schedule already with back-to-back games and more of the same in the home stretch, it all comes down to who is more rested after this short break. While the Olympic experience may energize some players (read: players from the winning team), Colorado and Vancouver will hopefully be a little tired—kind of like TB's commentary. That may help the Oil out. DY

TB KNOWS WOMEN Okay, so I'm going to go out on a limb here and call it: the Canadian women will win hockey gold. I know, I know. That's an easy one. And frankly, it should be for the team. I don't like how the Americans have re-tooled and Canada has handled them pretty well lately. The US will still most likely win silver, though, and Sweden will pass third-ranked Finland to take bronze. The Italian women, much like the men's team, may or may not actually score a goal. TB

OILER FATIGUE Once we're back from Torino, starting March 1, the Oilers will have a game every second day until the season is over with only three exceptions. On March 19 and 20, fans will get a two-day break. April 4, 5, 14, 15 and 16 will be the only other breaks. Say bye-bye to your friends and a normal life. Say hello to watching the schedule, seeing what other teams need to lose and watching the Oilers flirt with a playoff spot. DY

DAMNED IF YOU DO, DAMNED IF YOU DON'T So the Canadian women beat the hell out of Italy 16-0. Then they went on

to whoop Russia 12-0 and Sweden 8-1. Inevitably, some people are complaining that they were classless in running up the score. Of course, if we'd only won 5-0, people would be running around in circles, wondering if we were ready for the tournament. What would these people like the team to do? Score 10 goals, then just play keepaway for a period? That would be even more embarrassing. I'm sure that the Italians would rather they just keep playing hockey. That's what they're there to do. Didn't hear the Italians complaining. TB

NIT-O-LYM-PICKING I still can't figure out what took longer: the opening ceremonies of the 20th Winter Olympiad or the Mark Messier jersey retirement. There may have been more flag-waving at the Rangers event, though. While it is a physically demanding activity, sequined bullfighter outfits do not make the guys look cool or macho or the activity any more worthwhile to watch. A bull sliding around the ice, however, would be. DY

CONTRACT EXTENSION NOW It was pretty obvious last Sunday that Ales Hemsky is excited about the Olympics and in two weeks, the rest of the hockey world will know what a gem the Oilers have. He literally flew around the ice in the St Louis game, making clever plays and hitting everything that moved (including Shawn Horcoff). Hemsky was given a seal of approval by no less than Jaromir Jagr, who covets the Oiler winger for his Czech line over the many other Czech superstars. DY

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Second Life, part two: wherein Zenko's avatars display the same financial savvy that keeps him writing for Vue

GAMES

INFINITE LIVES

DARREN ZENKO

infinitelives@vneweekly.com

As I bring myself to type this, I'm sitting on a virtual barstool in a bleak cavern called "Moonshine Casino," sharing a drink they call Loneliness with some kind of wolf-man, some kind of tiger-man, some kind of goth-man (-woman?) and a nondescript nothing nobody whose face is as bland as his unprinted T-shirt.

You'd think this wacky bunch of Whyte Ave-meets-Night Breed misfits would have a lot to talk about, but there's really not much to say. We're all just "camping"—in exchange for keeping his establishment's traffic numbers up, the proprietor's programmed the stools to pay us out two bucks for every five minutes we sit here.

All we have to do is joggle the mouse every 20 minutes so we don't fall asleep at the bar. Camps like this are the cornerstone of the *Second Life* economy.

The exchange rate sits at about one American dollar to 250 *Second Life* Lindens, but if you're not putting real-world money into your wolf-man's pocket, there are lots of ways to build up a stake in this virtual reality.

For one, you can literally pick money off trees. You have to get there first, of course; this morning there was an hour or



so of system downtime, and when things came back up, I raced like a madman around the *SL* globe, teleporting from money tree to money tree.

Six trees and 25 Lindens later, things started to dry up. There was somebody by the name of "Fried Fish"—the trees record the names of their harvesters—one jump ahead of me. I caught up with him at a money tree in the lobby of a shit-

ty virtual art museum, an open-air tower slathered with imported .jpgs of famous paintings, and he turned out to be an OK guy; he gave me some cash-harvesting pointers and tipped me off to a couple of trees that were still loaded with cash after he'd taken his limit.

Thanks partially to his info—it probably didn't hurt that I was wearing my cutest hippy-girl shape—I came out of an

hour and a half of money-picking with about 80 bucks.

And then I dropped it all at the casino. If camping is the cornerstone of this economy of over 100 000 consumers, gambling is the rest of the damn building. You can't /SPIT without hitting a slot machine, poker table, wheel of fortune or raffle box.

After paying the rent on my floating one-room apartment, I took the remaining

30 Lindens to the Moonshine and slowly but surely—blackjack systems work better here than in real life—built it up to over 500 before I went crazy and bet it all (all two dollars' worth!) on a single turn of the cards.

So now, still wearing my lucky avatar (the fat hoser model with lumberjack shirt and Bogart split), I'm camping along with the animal dudes and freaks and blinged-out tarts with off-the-rack hair, waiting for the cardboard-cutout bartender to spot me two bucks for the slots.

Yeah, the American Dream dies hard, even in the limitless realms of the fantasynet. Check out any neighbourhood in *SL*; beyond the lingerie malls, porno shops, casinos and cheesy streaming-audio discos populated by animatronic dance-campers, there lies hillside after crammed-up hillside of participants' personal palaces, vast favelas of countless bleak McMansions furnished with virtual Nice Things and idle cyber-sextoys.

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Hookers don't like GTA either

ROSS MOROZ / ross@vneweekly.com

After facing criticism from conservative American legislators, parents' rights advocates and religious groups, the *Grand Theft Auto* video game franchise is now being taken to task by prostitutes.

In a post on its website, the Sex Workers' Outreach Project (SWOP), which represents American sex trade workers, is calling for a boycott of the popular series, claiming the game promotes violence towards prostitutes.

NEWS | VIDEO GAMES

Indeed, the newer iterations of the franchise, including *Grand Theft Auto: San Andreas*—already under attack for a hidden mini-game in which the player has explicit sex—do award points for whaling on hookers.

"Although SWOP will always be adamantly opposed to any and all forms of censorship, we wholeheartedly encourage citizens to vote with their dollars by refusing to purchase products which encourage the denigration and destruction of prostitutes," the group's website states.

The company responsible for *Grand Theft Auto*, Rockstar Games, has not responded to SWOP's concerns. ▶

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Medina goes the *Diz/tanz*

CONTINUED FROM PAGE 5

simply work that pushes the creative envelope.

There are also no firm restrictions placed on artists' place of residence. Besides Edmonton-based artists like Miriam Esquitin, Tracey Friesen, Nick Green, Isabelle Rousseau, Raena Waddell and Phreshly Squeezed, this year's *Expanse* will also feature work from Christina Medina and Catherine Guerin, who reside in Winnipeg and Heidelberg, Germany respectively, and Mongrel Moves, based in both Vancouver and Australia.

Of the three programs into which the work is compiled, the first is *Departure*, which will focus on movement-based performance rather than dance per se, promising a piece in which the performer interacts with computer animation.

The second is *Escape*, which features work more in keeping with contemporary dance, and the third is comprised solely of *Long Dis/Tanz*, Medina and Guerin's 50-minute collaborative work.

LONG DIS/TANZ EMERGED from both necessity and curiosity. Medina and Guerin had admired each other's work for some time and wanted to collaborate, yet the realities of geography and funding made a conventional process seem difficult, if not impossible, something that might simply dry up on the eternal backburner.

The work only came to life when, starting in 2004, the pair decided to make the barriers that prevented them from working into their working structure: using varied communications technology, *Long Dis/Tanz* was created with Medina, the soloist, and Guerin, the choreographer, never sharing the same physical space.

Yet even designations of performer and choreographer break down here. Authorship became particularly blurred in the process of information flow and exchange.

"Catherine would send tasks to

build things on and I would create phrases based on that," Medina explains. "Then we would discuss concept and methodology until it gradually evolved into this solo that you'll see next week. And then it will probably change again!"

The pair took inspiration from this quote by Carlo Levi: "If a straight line is the shortest distance between two fated and inevitable points, digressions will lengthen it; and if digressions become so complex, so tangled and tortuous, so rapid as to hide their own tracks, who knows—perhaps death may not find us, perhaps time will lose its way, and perhaps we ourselves will remain concealed in our shifting hiding places."

"We're trying to traverse this straight line," Medina says of her connection to Levi's notion, "to get from point A to point B and wind up creating a piece. Yet we have so many digressions, of time and space, of technology, of our own curiosity and frustration effecting the process. So I feel like that quote really encapsulates the piece."

Medina describes the movement in *Long Dis/Tanz* as primarily embodying a searching quality. A reflection on the ways in which communication is rapidly changing, it's designed to imply questions about how thought travels from one mind to another, how thought transfers through movement and what happens between the moment thought is sent and the moment after which the thought has been absorbed, processed and then reciprocated.

The piece was performed in a working version in Europe, premiered in Winnipeg last month and will go on to be performed in an ever-evolving form after it's seen at *Expanse*. It fulfills Borotsik's dream of new work feeding off of a nourishing environment, taking flight, expanding.

Long Dis/Tanz will itself expand, with the *Expanse* festival as a pivotal stop along its journey from its elusive place of origin to parts unknown. □

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Oh, Silver Star—snow like a ski resort, empty like an 1890s mining town

STEWART DUNCAN / stewart@vneweekly.com

I followed a healthy dump of snow into **Silver Star Ski Resort**, driving a GMC Envoy from Budget. I could have blown in at the same time as all that fresh powder, but rolling my own Ford Explorer onto its side at Harper Mountain on the first day of my one-week vacation resulted in an unexpected delay.

No matter. The snow was still good, the sky bright blue and the warm, winter sun as welcome as a Victoria's Secret supermodel with oh, never mind. The sun wasn't quite that warm.

Anyway, I checked into the attractive Chilcotin Hotel and Conference Centre just uphill of the village core. The view from the third-floor room included the distant Monashee mountain range to the east, lit up by a brilliant red dawn.

Funny, but that old adage "red sky in the morning, sailors take warning," didn't apply here. The day came in

AREA **SILVER STAR**

bright and sunny and stayed that way.

One of the things I notice about Silver Star each time I visit is that it's always populated with friendly people. They're from the UK, the US, Asia, Alberta and other points east, and they're all pleasant. It's easy to strike up a conversation on the chair, in the lodge or in the cozy hot tubs at the Chilcotin Hotel. That's not the way it is at all ski hills, but it's certainly true at the Star.

The main, original ski hill is the Vance Creek area, where there's plenty of variety, lots of sun and easy access from several chairs.

One of them, Comet Express, is Canada's largest six-pack. It runs from the bottom of Vance Creek to the mountain's peak, and this thing works as well as they say.

On the sunny Friday afternoon I was there, a crowd suddenly formed at the Comet, creating a bit of a back-up, but I was surprised how fast the crowd in front of me evaporated as groups of five or six boarded each chair and were launched up the hill.

If I ever again hear someone mention a line-up at a ski hill, I'll remember that line-ups don't count at Silver Star.

UNTIL THIS YEAR, I didn't have a favourite area at the hill, simply because there are too many options and too many great runs. Now, though, I look forward to returning to one in particular.

Snow guide Charlie Law and I slid off the two-person Summit Chair and skied left until we reached the intermediate Ridge Run. The trail itself is no big, screamin' deal, although it offers some fun, treed-slope options.

What made it so good was the view of the village in the foreground, the mountains and Kalamalka Lake and

Okanagan Lake in the distance, and the fact that it was wide open to the afternoon sun. It's the place to take your picnic. Sit in the snow just off the run, soak in the view and that warm winter sun, and let the Vitamin E eat up those mid-winter blues.

Charlie and I had been doing enough skiing in the past few days and we aren't so young anymore. Had we brought some food, we would have been happy to sit a spell. For the 10 minutes or so that we were there, no one skied by. That's one of the things about Silver Star: there are lots of runs that are spectacular but not heavily trafficked. OK by me.

The silence of a mountaintop is invigorating. You might say it's like no other sound on Earth. Silence in the darkness can be frightening, but silence in the sunshine, close to people but far away, is worth the price of a lift ticket.

ONE OF SILVER STAR'S main attractions

is Putnam Creek, the back side of the mountain. It sits lower than the village and is absolutely riddled with black and double-black runs with a thick overlay of powder. I didn't get there this year, but those who did said the snow was better there than at Vance Creek.

A group of average snowboarders made it their goal to hit every run in Putnam in one day. They succeeded, apparently, though they spent most of their time laughing and falling time and again into the deep, cushioning snow. A new winch-cat allows Silver Star's award-winning grooming team to keep a select number of these runs in good shape for those who like steep and groomed—the rest is a mogul minefield.

Silver Woods opened toward the end of last season and this year has many more runs than the year-old map indicates. Almost all are blues

CONTINUES ON NEXT PAGE

Unless you want to feel inadequate, skip this column on Olympic skiers

HEIL IS GOLDEN

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Just as a nation had hoped, Spruce Grove's Jennifer Heil captured an early gold medal in the women's mogul event at the Torino Olympics.

It's never easy for the favourite to step up and perform as expected, but Heil did just that. Finishing first in the preliminaries earned her last run in the finals. The top three skiers, including last Olympics' gold medalist Kari Traa of Norway, waited at the bottom as Heil skilfully

manoeuvred the bumps and launched two flawless jumps at an incredible speed. After an agonizing minute or two awaiting the score, the judges awarded first place to Heil and the tears of joy began to flow.

The only hitch in the day's performance was the confused local announcer who proclaimed Jennifer Heil to be from the United States when she climbed to the podium. They could only wish.

HAWAIIAN SHIRTS AND TEST TUBES

Olympic doping officials are getting creative. Officials are dressing up as tourists and television interviewers. They approach targeted athletes and make them immediately supply urine and or

blood samples as directed. Athletes must supply samples or be sanctioned. This effort is aimed at preventing athletes from masking any potential illegal drugs when they have time to prepare for sampling.

BACK IN BLACK, RED, WHITE AND BLUE

US snowboarder Shaun White won the Olympic halfpipe event on the weekend. With AC/DC's "Back in Black" blaring over the loudspeakers, White launched two back-to-back grab 1080s, a couple of 900s and some big air to capture the event.

Nicknamed the "Flying Tomato" because of his red mane, White edged out fellow American Danny Kass and Finnish border Markku Koski. v

Warm sun and fresh powder blanket Silver Star

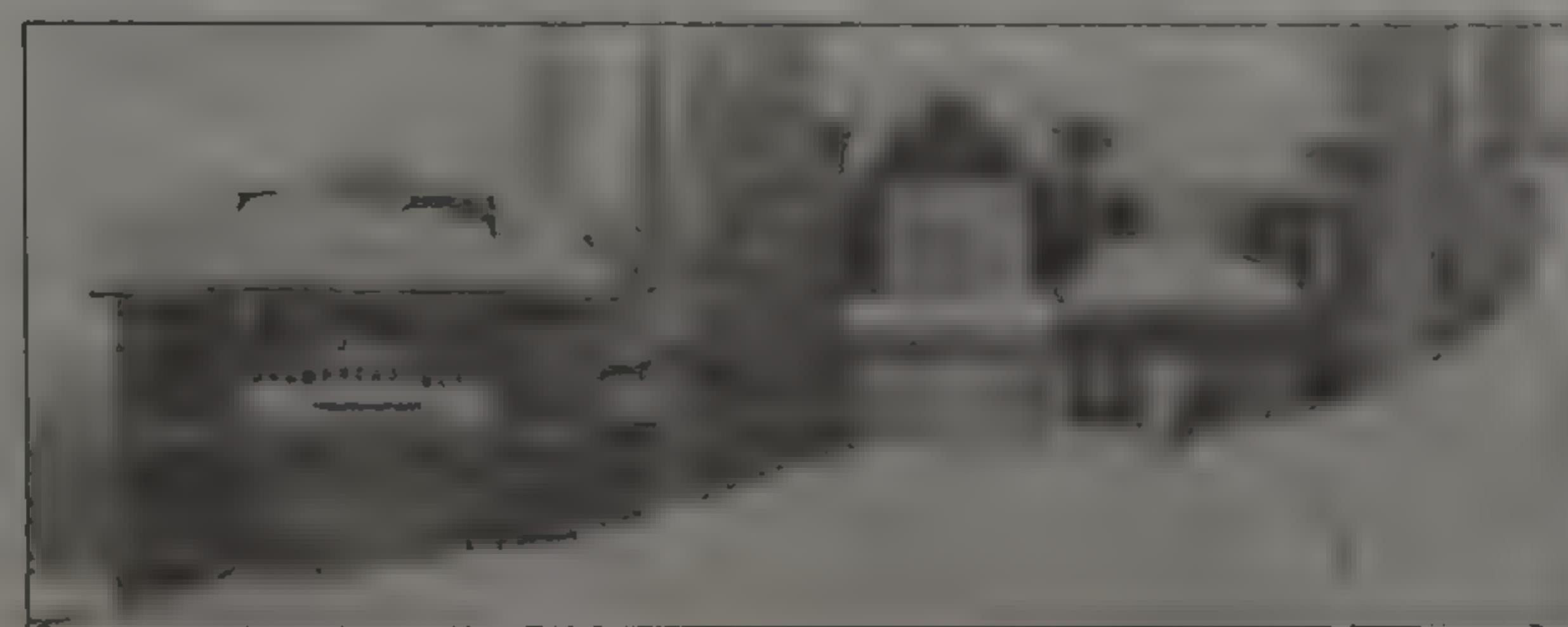
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and they're well served by the new, four-person Silver Woods Express.

Each run has some glades on both sides, so there's a lot of variety in a relatively small area. That makes it good for families or couples of mixed skill levels. It's a great, short hill for fast skiing, with no heart-stopping surprises. Because Silver Woods is new, there's lots of development going on, much of it visible from the Express chair.

Overall, though, Silver Star lacks the big-money post-and-beam houses of river rock and glass walls that you see in Panorama or Fernie. Silver Star is more low-key, sticking with its 1890s-era mining-town theme. Houses are apparently required to bear no fewer than five colours, which makes for unique attention grabbers that bring smiles to onlookers.

It'll be interesting to see what colours decorate the still-under-con-



struction Silver Woods Lodge, growing on the slopes on the up-side of the village. Each unit has a hot tub, which workers carefully hoisted by crane onto each small deck. There the tubs sat on their sides awaiting installation.

By the looks of the unfinished lodge, it's raising the bar for on-site accommodation by a significant margin. It seems that every year there are new things going on at Silver Star, and I'm planning on keeping abreast of them every winter. It's too good to miss. v

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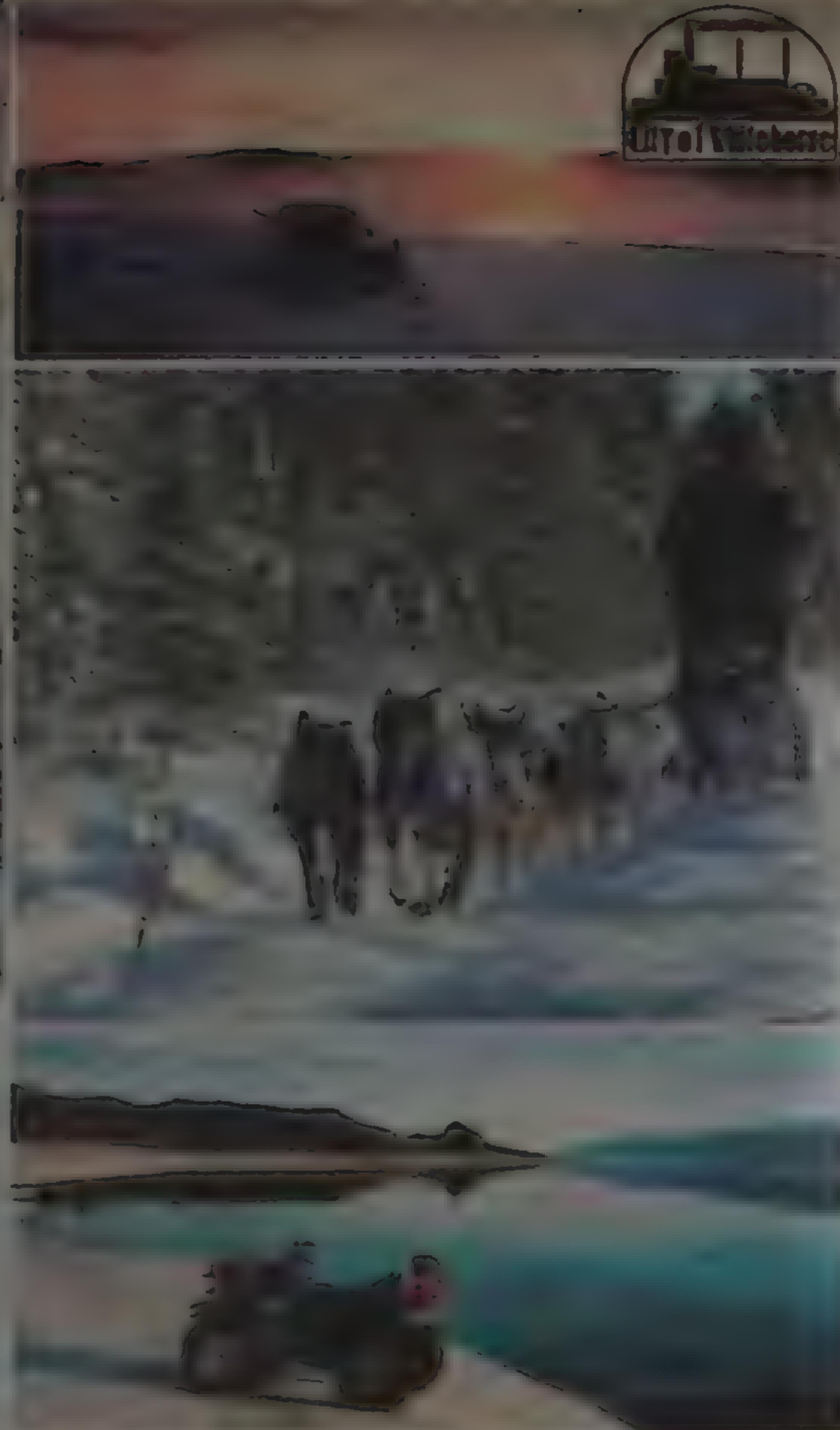
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Forget Torino: Take a run at Cypress, the 2010 Olympic venue 30 minutes from Vancouver's core



Photo by Layne Martell. Courtesy of Cypress Mountain

JEREMY DERKSEN / jeremy@vneweekly.com

The plan was to take it easy, explore a little and ease my aching muscles—but that's not how it turned out.

I arrived at **Cypress Mountain** after five days skiing at Whistler, where I'd pushed my endurance to the absolute limit. I'd climbed peaks, ridden glaciers, surfed through several feet of deep snow, and skied the longest run in North America—twice.

Cypress was supposed to be the wind-down, an after-thought tagged on to the tail end of my vacation. Thing is, the hill is too tempting to be overlooked and has too much fun terrain to be just a footnote.

Cypress is a mere half-hour from downtown Vancouver, with decent vertical on two mountain faces—1200 metres on Black Mountain and 1440 metres on Mount Strachan—but with Whistler just another hour and a half away, skiers and riders often forget about it as they push on for the larger, more well-known resort.

However, with all the snow they've had this year and renovation plans underway for the 2010 Olympics, Cypress Mountain is starting to get the attention it deserves.

I ARRIVED LATE on a Monday morning during the hill's peak period (Dec 15 – Mar 26), being late doesn't matter. For a one-day lift ticket—\$45.79 for an adult—you can ski from 9 am to 10 pm. That's long enough for the hardest rider on a good day, never mind the sixth day straight.

I dragged myself through the rental pavilion—a temporary shack while the resort undergoes renos for the Olympics—and wearily climbed a short rise to strap on my Salomon Scramblers and cruise down to the

AREA | **CYPRESS**

Sunrise quad on Mount Strachan.

It takes a second lift, the Sky chair, to reach the top—but the view when you get there is worth the ride. On a clear day looking down from the crown of those mountains (backed by The Lions at 1646 metres), you can see a panorama of the city with the ocean beyond. From that height, it's both breathtaking and a little surreal.

CONTINUE STORY ON PAGE 102

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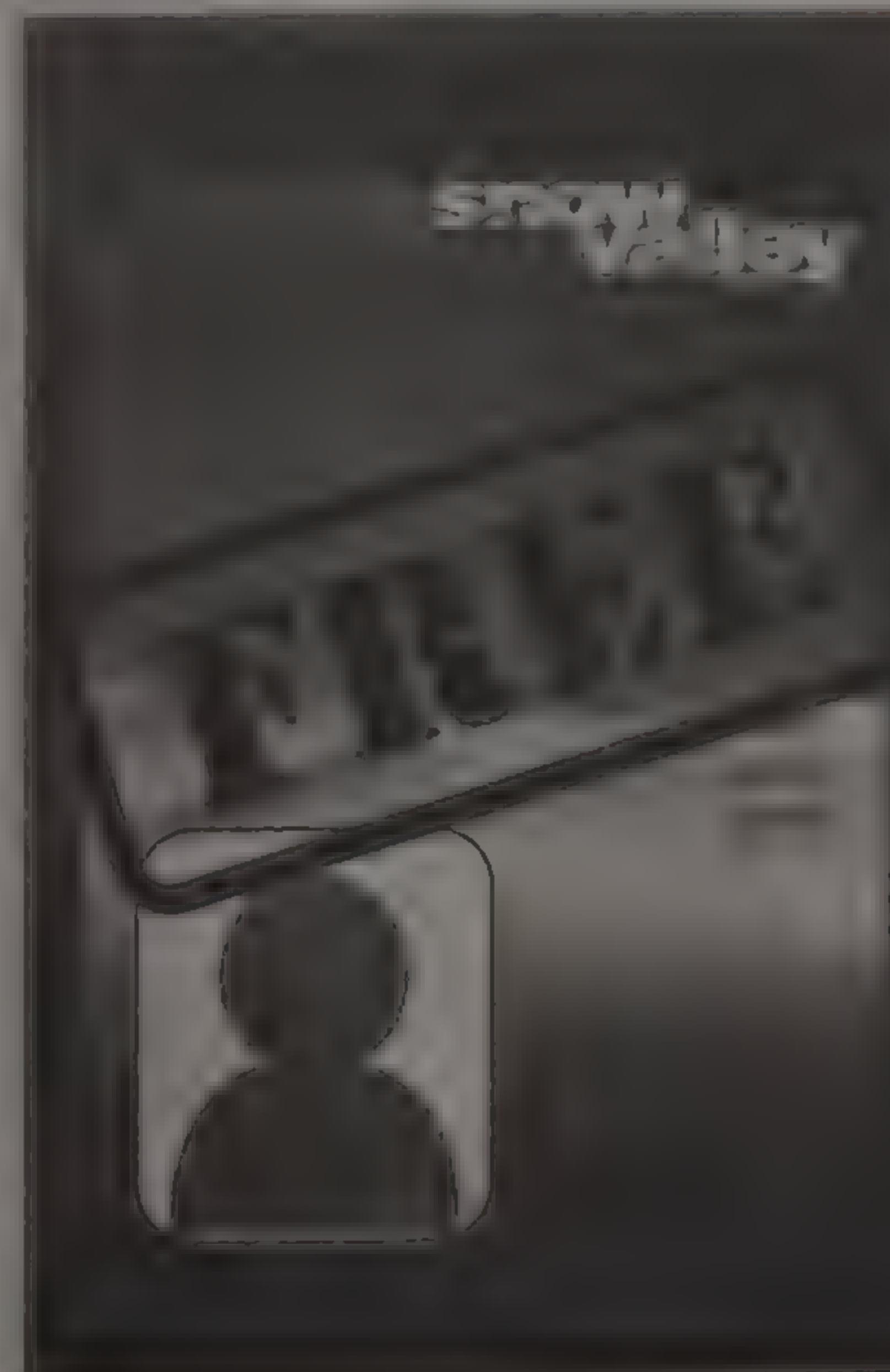
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Cypress's hills are insane in the, uh, never mind

CONTINUED FROM PREVIOUS PAGE

surveying the wide expanse of the sea while pointing your tips down a snow-covered slope.

"LET'S TAKE IT EASY," I told my friend Kirk. After getting dragged over cliffs for a couple days at Whistler, he was happy to hear those words.

Without reading the trail map, I headed off down a blue run, T-33, not realizing that midway down it takes a hard skier's left at the point where it meets the only double black diamond run on that side. Instead of following T-33, I kept going over the cat track and down onto Top Gun.

It was as steep and the bumps as deep as anything I'd ridden at Whistler, minus the powder. Not what I'd intended, but fun anyways—especially once we got down to the final

pitch, where the moguls softened and we weaved our way among dwarf trees towards the cat track below. I forgot my fatigue.

FOR THE NEXT couple hours, I dragged Kirk across both hills, bombing the black runs and launching off the kickers hidden in the trees. Soon enough, though, we felt the burn, so we found a nice green run to nurse our legs on.

Panorama traverses back and forth across Black Mountain, and from the bend at the far side of the hill you can get another great view of the city.

Kirk pointed out that we could see his apartment building on the other side of Stanley Park. It was clearly visible on the skyline—that's how close we were. With a telescope, his girlfriend could have seen us waving from the hill—that is, if she were playing hooky from work like he was.

Situated in Cypress Provincial Park, the small resort hasn't had much leeway when it comes to development. The lodge is settled between two parking lots, meaning you have to take off your skis and walk across the pavement to get there. The chairs aren't as cushy as the high-speed quads I've grown accustomed to, but the line-ups when I was there were non-existent. With the snowboarding, moguls and aerials competitions at the 2010 games taking place on the slope above the parking lot on Black Mountain, I expect some of that will change.

In the meantime, though, Cypress is still the biggest hill I've ever seen so close to a major centre like Vancouver. Like I told Kirk, with its convenience, reasonable prices and variety of terrain, if I lived there I'd have a season's pass for sure—although I might need to call in sick more often. ▶

Smoke these bowls —that is, if you dare

NEWS CONTEST

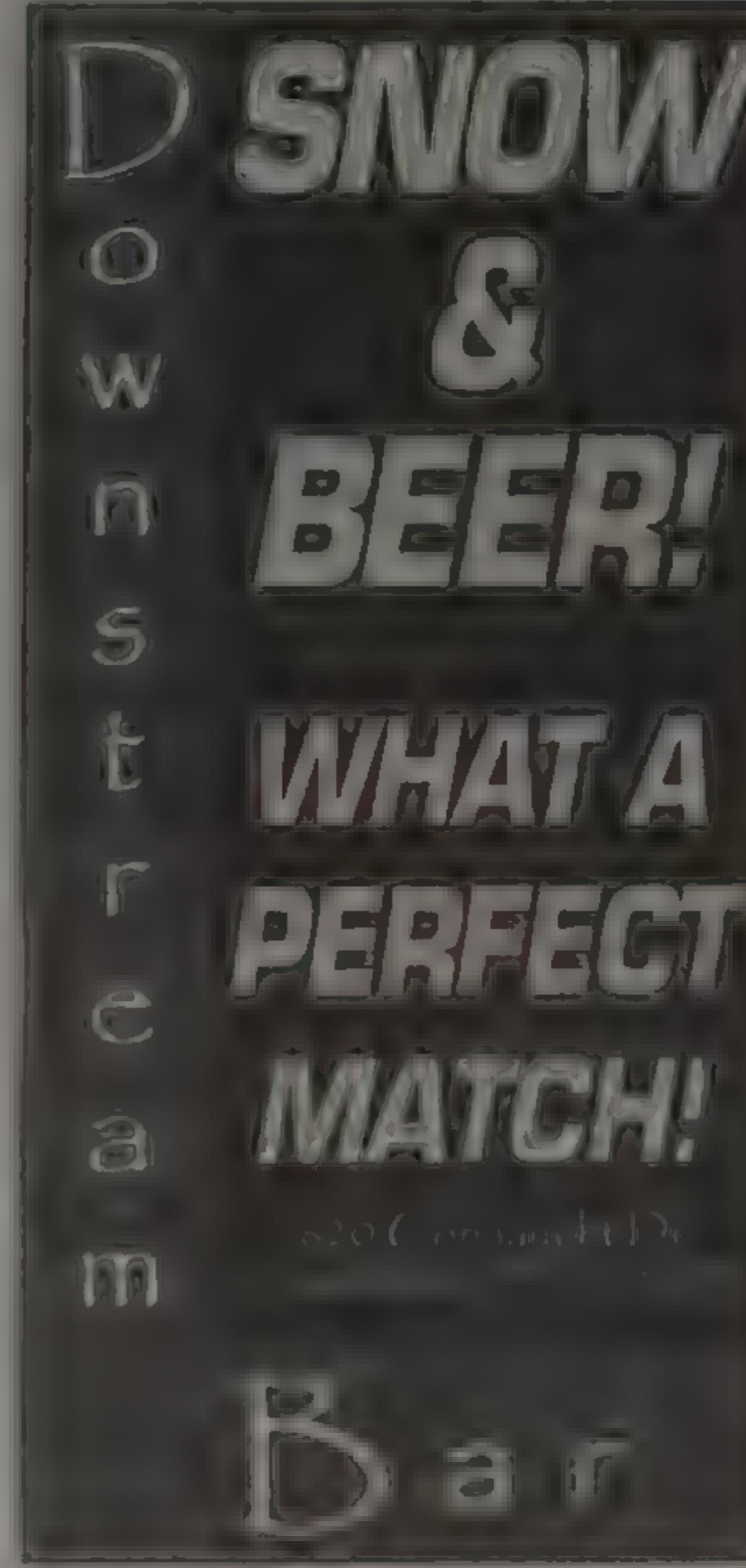
ty to enjoy the event and see some of the best free-skiing on the continent.

The competition takes place on the Ultimate Steeps of the Powder Bowls at Lake Louise Mountain Resort. The Powder Bowls is the biggest bowl skiing area in the Rockies, offering diverse terrain and unbeatable snow.

I wonder if Jennifer Heil will be back from the Olympics. She'd kick everyone's butt and take home all the hardware. This is an open event and \$75 gets you registered. ▶

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ALBERTA

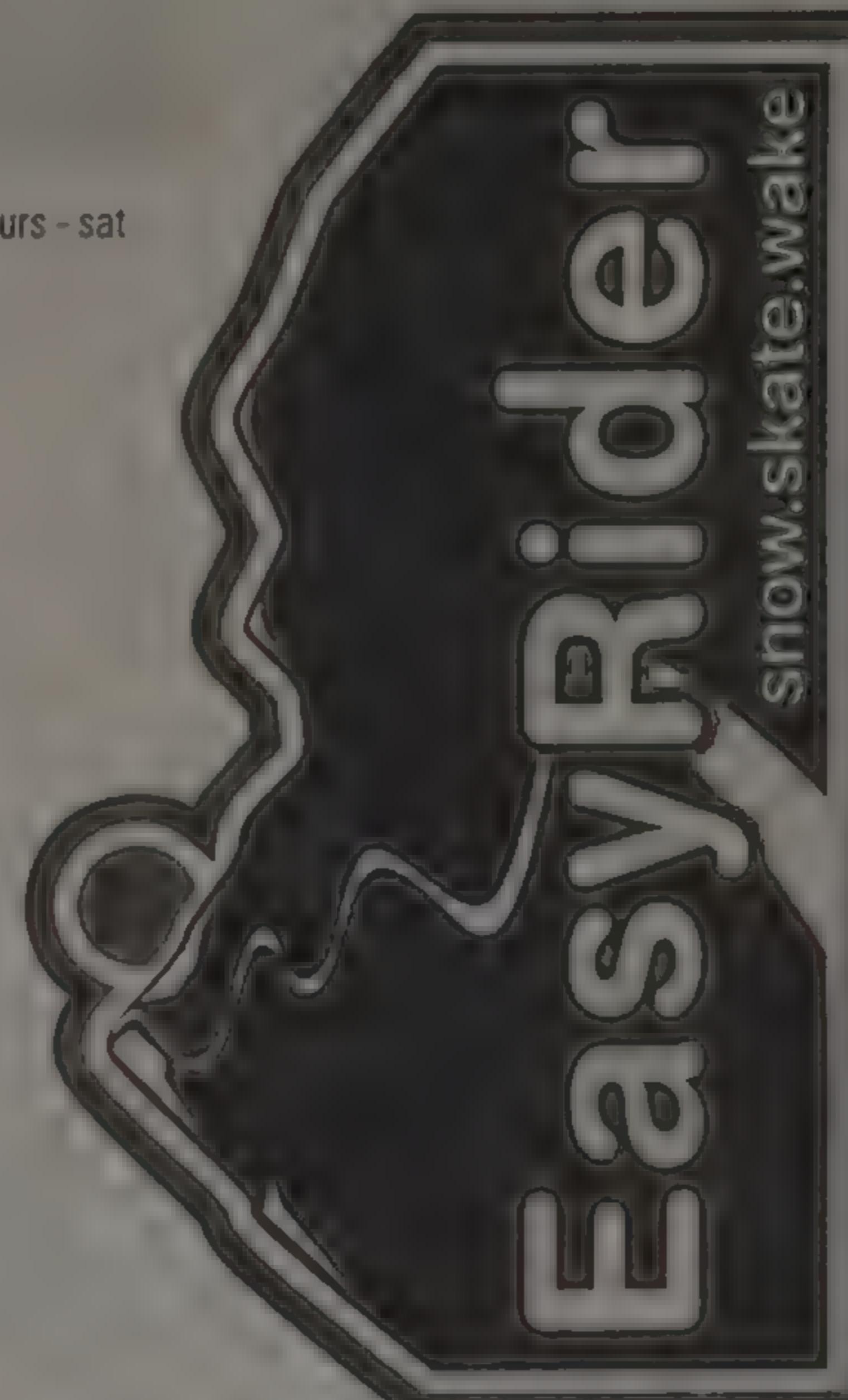
Castle Mtn - 6cm new snow, 73 - 208cm base, 59 runs open
Can. Olympic Park - 1cm new snow, 90cm base, all lifts and runs open
Fortress - 2cm new snow, 78cm base
Lake Louise - 2cm new snow, 145 - 187cm base, 10 lifts and 112 runs open
Marmot Basin - 1cm new snow, 75cm base, all main lifts and 83 runs open
Mt. Norquay - 89cm base, 5 lifts and 27 runs open plus night skiing every Fri 5 - 10pm
Nakiska - 2cm new snow, 32 - 64cm base, 5 lifts plus terrain and rail parks open
Pass Powderkeg - 80cm base, 3 lifts and 11 runs plus terrain park open
Sunshine - 4cm new snow, 162cm base, 12 lifts and 103 runs
Tawatinaw - excellent conditions

B.C.

Apex - 175cm base, 4 lifts and 67 runs open
Big White - 1cm new snow, 268cm base, 15 lifts and 117 runs open
Fairmont - 5cm new snow, excellent conditions
Fernie - 1cm new snow, 312cm base, 9 lifts and 95 runs open
Kicking Horse - 2cm base, 151cm base, 105 runs open
Kimberley - 126cm base, 6 lifts and 75 runs open, night skiing every Thurs - Sat
Mt. Washington - 1cm new snow, 395cm base, 100% open
Panorama - 4cm new snow, 77 - 116cm base, all lifts and runs open
Powder King - 2cm new snow, 220 - 258cm base
Powder Springs - 2cm new snow, 100cm base
Red Mtn - 4cm new snow, 260cm base, 6 lifts open
Silver Star - 206cm base, 11 lifts and 112 runs open
Sun Peaks - 5cm new snow, 166cm base, 117 runs and 11 lifts open
Whistler Blackcomb - 244cm base, terrain park open
Whitewater - 285cm base

USA

Big Mtn - 22cm new snow, 117 - 290cm base, 8 lifts and 93 runs now open
Big Sky - 140 - 212cm base
Crystal Mtn - 155cm base, 45 runs and 5 lifts open
49 Degrees - 20cm base, 192 - 380cm base
Great Divide Ski Area - 15cm base, 62 - 112cm base
Lookout Pass - 10cm new snow, 215cm base, 100% open
Mt. Spokane - 12cm new snow, 185cm base
Schweitzer Mtn - 215 - 317cm base
Silver Mtn - 12cm base, 202 - 312cm base
Sun Valley - 2cm new snow, 132 - 197cm base



Down Norquay with a legend (and his legends in the air)

LACHLAN MACKINTOSH / lachlan@vnewswEEKLY.com

All week long I'd been looking out the window of the office where I work in Banff. I can see Norquay from my desk.

I'd flip the virtual pages of my daytimer, then look up at the steep white runs off the North American Chair, wondering if my boss would notice if I took off for a couple of hours of blissful mid-week skiing.

Then I'd look back at my book with its list of things to get done each day. Orange check marks beside blue tasks. ... My boss would notice. So instead I waited impatiently for Saturday to arrive so I could head up the switchback road to Norquay.

Earlier this week, I sat down for a coffee with Eddie Hunter, author of *The Spirit of Norquay*.

Hunter was born in Edmonton but has lived most of his life in Banff. He is a columnist for the *Banff Crag & Canyon* (the 106-year old weekly Banff newspaper), and has traveled the world as a freelance cinematographer and photographer.

Hunter has been skiing Norquay since he was a boy in the 1930s. This is what I wanted to hear about in Hunter's own words—the early days of skiing in Banff National Park.

AREA NORQUAY

HUNTER TOLD ME ABOUT pre-chairlift days, about the early Banff Ski Runners and amateur slalom racing that first required climbing up the mountain for 90 minutes to a pre-agreed starting point.

Norquay had the second ski lift in Western Canada. (Curiously, Rossland boasts the first, a quick aside which Hunter dropped with a seasoned journalist's aplomb.) And through the mid-century decades, Norquay was always the draw for downhill skiers, long before anyone had heard of Sunshine, back when skiers were destined for Temple or Skoki Lodge, not a resort called Louise.

It's hard to imagine Banff National Park without a winter ski season, without a winter tourist season, but that's how Hunter describes pre-1970. "Norquay was a community hill," says Hunter. (Or even a community hall, as he puts it in the book.) "It was a social thing, a family thing, which is what I still see today."

Before the early 1970s, when the Banff Springs Hotel first stayed open year round, the tourist trade was

Crazy idiot sets 78m cliff-jump record

HART GOLBECK / hart@vnewswEEKLY.com

On January 31, Teton Gravity Research film athlete Jamie Pierre successfully jumped a record-breaking 78-metre cliff off the backside of one of the mountains near Grand Targhee Resort in Wyoming.

To put that in perspective, that's about 75 metres more than most of us have the courage to drop. After years of studying the landing site and copious amounts of snow this January, Pierre determined that conditions were ideal to attempt the jump.

He launched holding a mute grab for 15 metres and then dropped for another four seconds before cratering two metres into the snow. It took a full minute for standby camera men to dig him out.

Except for a bleeding fat lip, Pierre was unharmed and finished the run carving up the powder. ▀

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entirely focused on the summer months.

WITH THE GROWTH in popularity of skiing and winter sports, that has certainly changed. When I arrived at the hill, the long, narrow parking lot looked full. I found a spot and flagged down the guy driving the parking lot tractor. I climbed aboard the flatbed and soaked up the huge expanse of blue sky, snow-covered peaks and diesel fumes.

I thanked my ride and stepped into my bindings, then skated past the Cascade Lodge toward the Spirit and Mystic chairs.

At the Spirit Quad Chair, I was confronted with something I've never seen at Norquay—a big line-up. Still, it moved remarkably well, and soon we were airborne.

I shared the chair with a father and son from the UK. We discussed the snow and the weather. The dad asked me what the forecast holds for next week, and I admitted that this winter has been so mild I've stopped checking.

He said, "Well, we lived in Edmonton for 10 years, so we know something about winter."

I'D BEEN WONDERING myself if we have less snow now than in previous decades. When I spoke to Hunter, this was one of the questions I put to him. "I don't know," he said, "but 1972 was the greatest year for snow we ever had."

A record snowfall of 437 centimetres during the winter of 1971-72 meant Banffites were still skiing Norquay well into the summer of 1972. Compare that to Norquay's 56-centimetre base this winter, and record mild temperatures across Canada, and it's hard to dispute global warming.

But, Hunter continues, "If we've lost anything in snowfall, we've made up for it in snowmaking."

"Norquay is at a critical spot now," says Hunter. "They need a summer operation, the way they used to have, to be sustainable."

Hunter believes the current owners, which include Kika Grandi, the Italian-Canadian mother of World Cup downhill champion Thomas Grandi, are hopeful that the new government in Ottawa will be more approachable than the Liberals have been.

I skied six runs the first hour I was on the mountain. The snow was hard-

er and more skied-off than my last visit to Norquay in December, but the further I got from the lodge, the quieter things became.

ON NORQUAY'S northern limit, I visited one of my favourite spots, an intermediate run called Imp. The silence and vastness of the Rocky Mountain landscape strikes me every time I'm there.

I continued skiing until the last lift closed. At day's end, the lodge was swarming with young families and big tables of ruddy-faced skiers, just as Hunter described it: the community hill. This is undoubtedly a result of the hill's smart marketing strategy: kids aged five and under (and I saw more than a few of them on the hill) are free at Norquay with purchase of an adult lift ticket. Norquay also offers night skiing every Friday until Mar 31, with closing day scheduled for mid-April.

Another great day of skiing over, I was reminded again of something Hunter said during our conversation. When I'd asked him about his skiing preferences, I got a quick but warm smile out of him, as he said, "I have all the skiing I want at Norquay. And when you get off the original [North American] chair—if you're a Norquay person, you always have that." ▶

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Sensuality
reigns at India
Garden of eatin'

EATING PLATE www.vueweekly.com

Our society is based on food. Eating is the focal point for most of our social gatherings, but no dishes receive more scrutiny than those ordered on a date.

Once seated across from a hot prospect, we choose with caution. "I can't get the burger—I don't want to open my mouth that wide," pops one thought bubble. "Steak makes my butt look big," chants another. "I'm too nervous for soup and a tell-tale spoon tremor." Do these sound familiar?

Rejoice, friends, for a new era in date dining is upon us. I have discovered the perfect date food: spicy, delicious, messy and very sensual. Every morsel is lifted to the lips with fingers alone, and sauces linger long enough to be swept away by the tongue—yours or someone else's.

INDIAN
8:30 PM
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Friends who were lucky enough to grow up on home-cooked Indian food promised a delicious experience at India Garden, tucked away in a nondescript business area south of Whyte Avenue on the way out of town.

My handsome friend and I were greeted by both our pleasant waitress and the heavenly aromas of coriander, cardamom and curry. Before we could sit down, we were treated to a tour of the luxurious banquet halls, which boast a capacity of 800 people.

The décor of the restaurant itself

CONTINUED PAGE 24



CAFE AT HOLT'S

You are getting fashionably hungry. You will eat at the Café at Holt's

SURAYA RAMPURI RANSON / suraiya@vnewsworld.com

You are a fashion junkie. You flip to the style section, you notice what people are wearing and you go to Holt Renfrew. You take impossibly circuitous routes through downtown just to walk past the perfume counter.

At this stage of your life, your visits are less to buy than to ogle. Some people smoke. Some fall in love with complete jerks. You go to Holt's.

Your favourite Holt's day is Sunday. Around 12:30 in the afternoon, there is a clandestine meeting of elderly women with money who shop at the same time. They look great; why are they the last generation that still wears hats? Saturdays are a close second. Holt's is busier, more interesting, and the café is open.

The Café at Holt's is an exceptional find. Decked out in chic, shiny black and white, the café is perched on the second floor overlooking the entrance to Manulife Place, nestled deep within women's wear. The tables are small, seats comfortable and service speedy. One glance at the menu reveals that you are about to enjoy something both special and strangely affordable.

The menu is slim and creative, where the usual suspects of soups, salads, sandwiches and entrees are peppered with the unique. Will you sample the prawns and chicken pasta with prosciutto and sun-dried tomato sauce? Perhaps a jam-packed gorgonzola turkey burger with pancetta, roasted peppers and red onion on an onion pletzel would suit your tastes.

You opt to fill your belly completely, starting with the carrot and fennel soup with dill (\$5) followed by a roast-

CAFE MON-SAT UNTIL 5 PM
CAFE AT HOLT'S
10180-101 STREET

ed chicken supreme (\$13). Your companion tries the porcini-curry-crusted chicken selection (\$10) with coffee (\$1.75), because even the brewed goods at this café please a finicky palate.

YOUR GLANCE AROUND the room reveals an interesting cross-section of the population. A group of ladies in their forties obviously gather here regularly. A nearby couple chats with an unplaceable accent, the gentleman in a shirt that someone must have told him was stylish. Next to you is a lone man in his sixties, obviously abandoned by his wife, which happens a lot here. In the flesh, Mr Holt Renfrew could threaten a number of marriages.

You are shamelessly eavesdropping in order to identify the couple's accent when your soup arrives. The hot, blended carrot goodness has a flourish of crème fraîche and is sprinkled with dried dill. The risky dill is smooth and not overpoweringly, while fennel lends a delicate, sweet flavour. Even if you had a straw, you wouldn't be able to consume it any faster.

Your server is prompt and attentive without being intrusive, taking your order quickly. Main courses arrive quickly after the soup; you could stand to wait longer. The meal is that good. The porcini-curry-crusted chicken is glued to a baguette and greens with melted brie

The curry is subtle, not dominating the lemon-poppyseed vinaigrette, and the porcini pairing is smartly balanced.

As appealing as that other dish is, however, your own is thoroughly distracting. Your roast chicken, breast and wing attached, sits atop a generous serving of giant hash browns drowned in a mouth-watering, thick red wine herb sauce. The whole is full of bits of bacon, red onions, and enormous mushrooms. Speechless, you eat the whole thing. You think about flavours and combinations the whole time, since your fork can't hold everything you want to fit in every bite. You spare a single taste for your companion: it is just that good.

CAREFUL you may not have room for dessert. You look over the whole \$5 dessert menu, considering panna cotta, chocolate truffle torte or a feature tiramisu. But you know the secret of the lemon tart.

The happy face arrives, two tarts for eyes, a whipped cream nose and a berry sauce smile. Time stops with a single taste. Joy and sadness fill you: this is the best lemon custard on shortbread crust you have ever had, but you realize that all those times before the so-called real lemon custard have been fakes.

You may not walk out of Holt's with a hot pink shopping bag, but you will roll two people out of the café for just one more taste.

You come to Holt Renfrew's for the shallow, self-indulgent shopping delight and each time you leave, you count the days until you return. With a tip to the Café, you can consider your-

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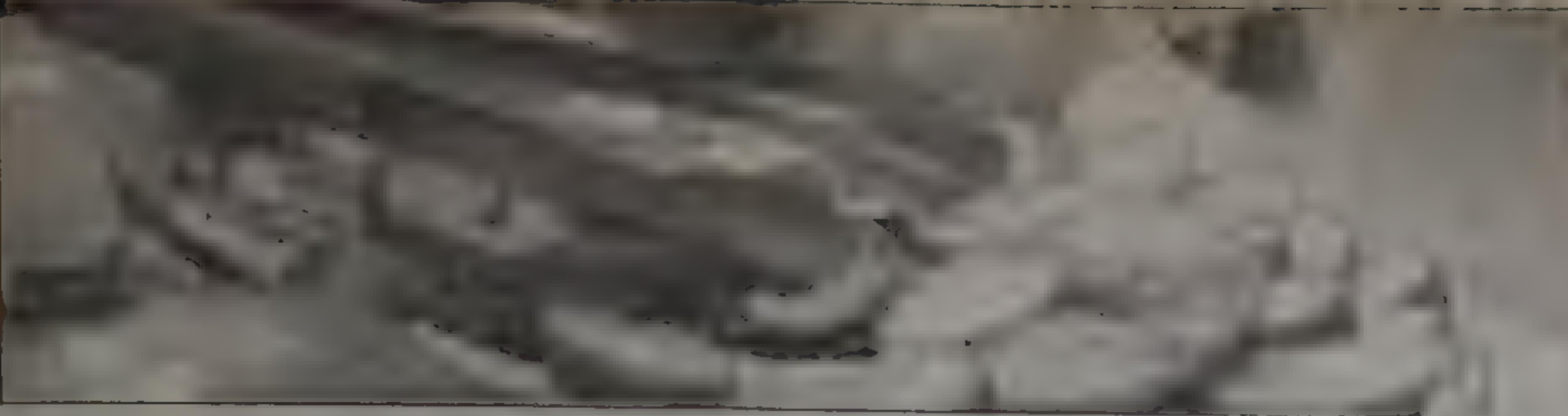
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with coriander and masala. Bitesized chunks of chicken melted in my mouth and the rich orange sauce saturated both naan and basmati rice. I had a brief fantasy of a bathtub filled with butter chicken, which I kept to myself lest I frighten my bearded beau.

We gave our dangerously full stomachs a brief reprieve by sipping Kingfisher and gazing at each other lustfully. (I was still imagining that bathtub.)

AFTER THAT, IT WAS ON to dessert. The dessert section of the buffet table was

filled with a wide variety of fruits as well as traditional desserts. We assembled some sample plates to try almost everything

I enjoyed a light, sweet custard with fruit pieces; the gulab jamun (a mixture of milk balls in silky honey syrup with nuts sprinkled on top) was just sweet enough. We tried the gajjar halwa carrot squares as well as everyone's favourite, jelabi. The bright orange Indian sweets were crisp and chewy at the same time.

I finished off with authentic Indian chai, a milky drink of black tea spiced

with cardamom, which warmed me from the inside out

For \$35 and change, before tip and tax, we sampled almost everything on the extensive buffet table and left with happy bellies. India Garden offered excellent food, a casual dining atmosphere and an experience that stimulates all the senses

Restaurant dining, especially date dining, rarely offers such a tactile experience. With busy fingers at play, sensuality lingers in the mouth of the diner as well as the eye of the beholder. v

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Yarn masters invited to make it quick and dirty at Story Slam

PREVIEW | WED, FEB 22, AND THIRD WED OF THE MONTH (8 PM, SIGN-UP AT 7 PM)
STORY SLAM
BLUE CHAIR CAFÉ, \$5 SUGGESTED

DAVID BERRY / david@vneweekly.com
Considering Susan Hagan's past, it's no surprise that she's got a few stories to tell. Hagan, a formerly-former Edmonton reporter who just got back into town, has spent her life living everywhere from the barren Manitoba prairies to the balmy Bahamas, stopping at any number of Canadian cities on the way.

It was in Vancouver, though, that she came across something that made her want to settle down

"I was involved with this writing group that hosted an open mic night twice a month at a café a few blocks from my house," Hagan explains. "Finally, after a couple of months, I just sucked it up and got on stage. It was such a beautiful experience. I got to feel the audience actually reacting to my work—they were listening, and laughing, and it was wonderful."

FROM THAT REGULAR open-mic night, eventually Story Slam—beginning monthly at the Blue Chair Café on Feb 22—was born

Imagine a diabetic open-mic night on two chocolate bars and a can of Coke, and you have the idea: 10 writers sign-up an hour before the 8 pm start time, each allotted five minutes tell a story of their own creation. Audience members act as cardboard-number-carrying judges—like Olympic figure skating, but poorer

As Hagan explains, it has all the artistic ideals of an open mic night with a little more hyperactivity

"Open mic nights are, I guess, a bit more civilized," she says diplomatically. "That's not to say that Story Slam isn't civilized, of course, it's just that there's more energy, it moves a bit faster, the audience is more involved, that kind of thing."

And, she admits, there's also a whole lot more urgency when you're on the clock with nine other writers behind you. "These aren't really work-in-progress types of things," Hagan says earnestly. "You've got five minutes to tell a story, so that's why you're there."

A decade later, *The Velvet Shock* takes another walk across the boards

AND LIKE MOST OF STEWART LEMOINE'S WORK, IT TAKES US TO ANOTHER TIME AND PLACE

DAVID BERRY / david@vneweekly.com

Oh, to live in the world of a Stewart Lemoine play. Even without the set up, sitting backstage at the Varscona Theatre makes you long for the world where anything less than a three-piece suit is woefully underdressed. More than likely, there's a trio of preciously charming houseguests sipping tea from fine china willing to spew wit.

When I sat down to talk to Clarice Eckford, the costumes for the remounting of Lemoine's 1996 mystery *The Velvet Shock* were on display. The rack was full of ostentatious velvet dresses and sensible silk pajamas, and somewhere off in the catacombs, Sheri Somerville was practicing her arias, her uplifting soprano sashaying its way into the dressing room throughout the conversation.

Of course, if that's what it's like for me, the spectacle must be sharper still for Eckford, who actually gets to briefly inhabit Lemoine's Neverland.

Eckford grew up around Edmonton and as such has spent a fair bit of time soaking in Lemoine's work. She even took part in an improvised soap opera in high school—although she admits it was a shade less funny than *Die Nasty!*, the Varscona's long-lived improvised soap. For Eckford, then, the chance to be stepping on stage with Teatro la Quindicina is a pleasant shock.



PREVIEW

TOP MARK

THE VELVET SHOCK
WRITTEN AND DIRECTED BY STEWART LEMOINE
STARRING SHERI SOMERVILLE, CLARICE ECKFORD, MATT ALDEN, CORALIE CAIRNS
VARSCONA THEATRE, \$15-\$18

"It's pretty much a bit of an Edmontonian theatrical dream come true, to be a young person asked to

do one of Stewart's shows," Eckford says earnestly. "I mean, the first day was a bit nerve-wracking, for sure ... but it's been pretty fun learning the Teatro ropes, and of all the places to be nervous about, this is probably the best place to do it. These guys are basically just one big party."

ECKFORD WILL BE TAKING ON the very Lemoine role of Vicki Winters, a

Minnesota girl with a knack for pithy sarcasm who finds herself in Salzburg, Austria.

She's there with her aunt, the incomparable Madame Margherita D'Inverno (Somerville), a world-famous opera diva who has made Vicki her assistant. Things take several twists when an old friend of

CONTINUES PAGE 28

Relying on comic crowd-pleasing, *As You Like It* isn't all that gripping

DAVID BERRY / david@vneweekly.com

The running criticism of *As You Like It* is that, as Shakespeare goes, this one is a bit too much of a crowd-pleaser.

The play is a run of minor obstacles desperately seeking happy endings, an everyone-gets-married affair that's about as obvious as rhyming "poet" with "know it" (the Bard doesn't actually sink that low, but he's not terribly far off).

Director Dean Gilmour takes this as a strength, though, and puts on a production that's honest to its source, though held back by its shortcomings. He adeptly plays out both the

REVUE

TOP MARK

AS YOU LIKE IT
DIRECTED BY DEAN GILMOUR
WRITTEN BY WILLIAM SHAKESPEARE
STARRING ARLEN KONOPAKI, SHANNON BLANCHET, NICK GREEN
STUDIO THEATRE, \$15-\$18

broad humour and the momentarily unrequited love of the play, although it isn't always engaging.

Nick Green as the jester Touchstone gets the broadest of the laughs; he knows where the comedy threshold is, even if his director doesn't know where it ends. This is

brought to a head in a mildly funny but obviously prolonged scene that literally has Green crawling all over another actor, a bombastic mix of scene stealing and scenery chewing.

FAR SUBTLER are the main lovers, Orlando (Arlen Konopaki) and Rosalind (Shannon Blanchet). Konopaki gives Orlando's head-pounding desperation a suitably light air, while Blanchet's lingeringingers and equivocal words complement her barely restrained crush.

Mat Busby might be the best performer in the show, however, barely needing a costume change to switch

from gnarled usurper Frederik to the jovial and wise Duke Senior, both regrettably small roles.

Too often, though, emotional relevance or gripping plot is sacrificed for comedic situations—situations that work, for the most part, although when they don't the tedium practically sits down next to you. This isn't, of course, necessarily the fault of the production, but it nevertheless prevents one from being fully engrossed by the play.

Studio Theatre provides an adroit take on the story which certainly doesn't hurt *As You Like It*'s reputation as a crowd pleaser. ▶

Back to a time when guys were Guys and women were Dolls

GANGSTERS ABOUND, BUT THEY'RE THE NICE KIND



MUSICAL

TO MARCH 10 GUYS AND DOLLS

DIRECTED BY ROBB PATERSON
WRITTEN BY DAMON RUNYON, FRANK LOESSER, JO SCHAFFNER AND GORDON TANNER
STARRING GORDON TANNER, MAIRI BABB, JOHN DEVORSKI, JENNIFER LYON
SHOOTER THEATRE THE CITADEL, \$45 - \$80

CAROLYN NIKODYM / carolyn@vnewweekly.com

During Broadway's golden age, from the 1940s to the 1960s, there was always a sense of excitement, of action, of magic cast in a neon glow.

Showgirls and singers shared tables with actors and directors at Lindy's, all craning their necks to see and be seen.

Gigantic productions of *Oklahoma*, *My Fair Lady*, *South Pacific* and *Fiddler on the Roof* competed for abundant audiences with brightly coloured theatre signs.

And it's into this hyperactive, Technicolor world that Frank Loesser's *Guys and Dolls* throws itself. The production, which opened in Winnipeg last month and moves on to Calgary after its run at the Citadel, enters into a highly stylized world full of showgirls and gangsters who are all cast as a whimsical, adorable bunch, with names like Nicely Nicely, Scranton Slim and Big Julie.

"That's the charm of *Guys and Dolls*," director Robb Paterson explains.

"We don't go to a violent place. The violence is implied and the threat is there, but if there was a theme to it, it would be the love of freedom—the freedom to gamble, make love when you want to, hang out with the guys when you want to."

BASED ON Damon Runyon's short story "The Idyll of Miss Sarah Brown," the musical tells the story of Nathan Detroit (Gordon Tanner), a petty criminal and gambler who needs some money to set up the next craps game.

He makes a bet with the slick ladies' man and compulsive gambler Sky Masterson (John Devorski) for the money that he's sure to win. Sky must get the chaste Salvation Army soldier Sister Sarah Brown (Mairi Babb) to have dinner with him in Cuba.

Nathan also has to contend with his showgirl fiancé, Miss Adelaide (Jennifer Lyon), who wants nothing more than for Nathan to leave his criminal ways and get married to her beau after 15 years of engagement.

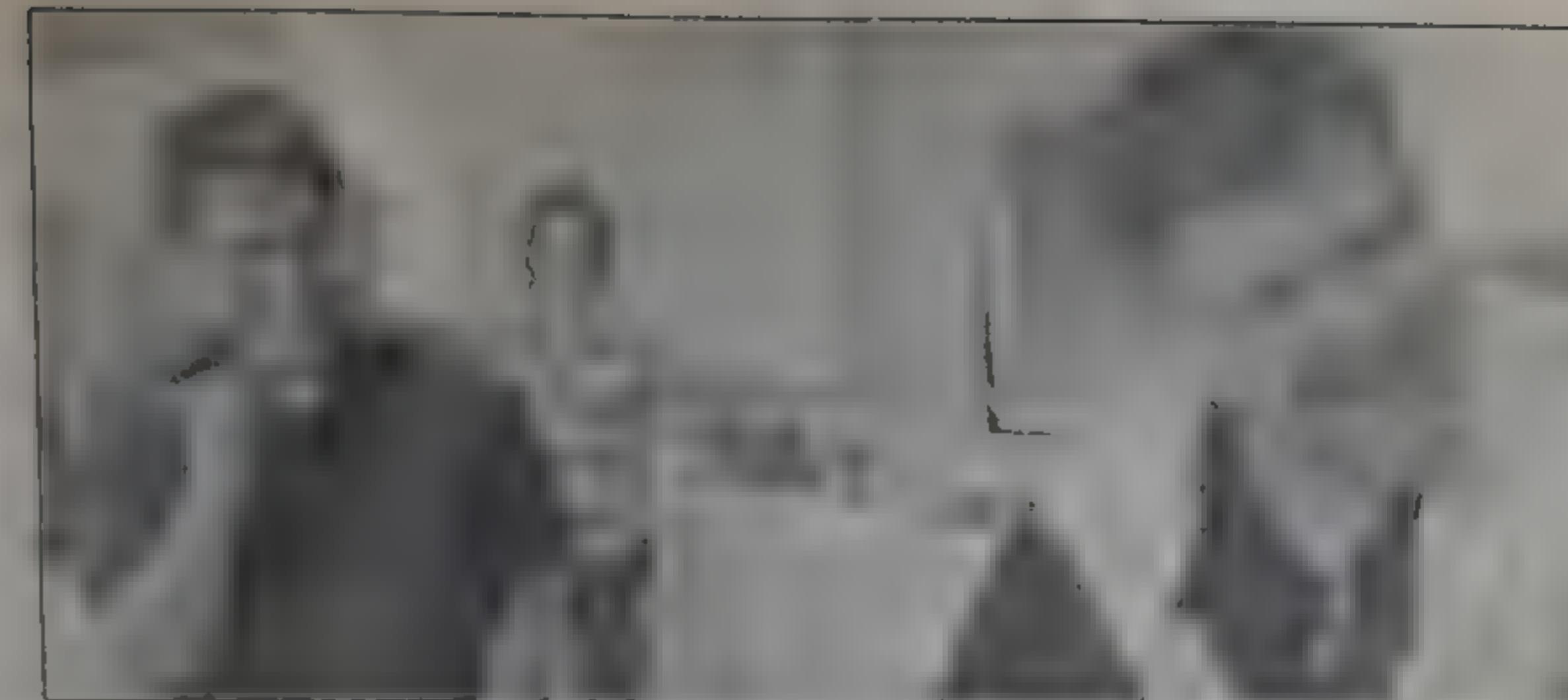
"I was very intrigued with the Damon Runyon stories," Paterson says. "The characters, the way they talked, the way the gangsters and showgirls, the way they speak. The historical present, that's what they call it—there are very few contractions."

"And I was also taken by the world of Runyon's New York, or Runyon-on-slash-Guys and Dolls, because *Guys and Dolls* is a little less violent than the Runyon world," the Winnipeg native continues.

"But that New York of neon jungle, and burlesque houses, and showgirls and gangsters and naughtiness—that's a world, the golden age of Broadway, that probably never really existed quite the way the romanticized version envisions."

It's also very 1950s, Paterson says, that love, marriage and commitment turn some of these gamblers into respectable citizens. However, he sees the production as charming, as well.

"It's the kind of show that is, hopefully, that affecting to people," he says. "It's life affirming and uplifting, with lots of colour, lots of energy and a touching story in amongst all of the comedy." □



From the pen of Sam Shepard, *True West* is fully pickled

PAUL MATWYCHUK / paul@vnewweekly.com

Theatre Network's new production of Sam Shepard's *True West* is a prime example of what I like to call the Popcorn Principle. Named after the blood-drenched Citadel play of a few years back, the maxim states that if a character makes a point of remarking how neat and orderly someone's house is in the first act, the set is guaranteed to be reduced to an utter shambles by the time the second act is over.

True West, for instance, takes place in a perfect late-'70s Southern California home. It's here that a screenwriter named Austin (David McNally) has holed up to hammer out a script for producer Saul Kimer (Jeff Page, the epitome of tacky '70s Hollywood style in his rayon shirt, white belt and white shoes) while his mother, the owner, is away on an Alaskan cruise. All would go well, except that Austin's ne'er-do-well brother Lee (Lorne Cardinal) has also shown up at the house, apparently accompanied by a carload of beer and whiskey, with no greater plan in mind than to disrupt his brother's concentration.

CARDINAL MAKES AN INDELIBLE

impression as Lee literally from his first moment onstage, perched on the kitchen counter, draining his latest can of beer and idly thumping the back of his shoe against the door of his mother's oven.

Cardinal nails this part, especially the unpredictable flareups of white hot anger and resentment that surface whenever he's feeling particularly frustrated or whenever someone insults his intelligence.

Shepard never spells out the history of Austin and Lee's sibling rivalry but McNally and Cardinal's performances contain enough subtext to allow you to figure it out for yourself. Lee's apparent lack of success relative to his brother is a sore topic, but you get the feeling there's more going on here than that. There are some veiled references to their drunken father, for instance, and Austin's ineffectual attempts to help dry Dad out.

But you also get the sense that Lee just doesn't respect Austin's writing—not because he's some kind of illiterate redneck who thinks writing's for queers, but because he knows Austin's scripts neither have any real passion to them nor any feel for what he regards as the true wildness of human nature.

Lee's got a story he's burning to tell, and almost by a fluke, *True West* presents him with a chance to write it.

REVUE

TO FEB 26

TRUE WEST

DIRECTED BY BRADLEY MOSS
WRITTEN BY SAM SHEPARD
STARRING LORNE CARDINAL, DAVID McNALLY,
JEFF PAGE, MARALYN RYAN
ROXY THEATRE, \$18 - \$22

ONE OF THE THINGS I like most about *True West* is the way Shepard doesn't fall into the trap that movies like Woody Allen's *Bullets Over Broadway* do, of romanticizing the writing process and having the thug turn out to be a natural behind the typewriter. To Shepard, creativity needs unruliness and discipline in almost equal measure—the passion to write something original and true and the skill to give it structure and pace.

The first act of *True West* feels like it was written by Austin, with lots of shorter, well-shaped comic scenes of the two brothers getting on each other's nerves mixed in with some Hollywood satire, as Saul decides he likes Lee's idea for a movie much better than Austin's, and—insult of insults!—assigns Austin the job of actually writing it.

But in the second half, Lee has definitely taken over. The centre piece of the play is a long, expertly directed and acted scene in which Austin and Lee, now literally falling down drunk, wind up demolishing pretty much everything in the house that isn't nailed down. This sequence is a master class in "drunk acting," carrying so many hilarious images that it's hard to know where to start listing them: Austin merrily plugging in the dozens of toasters he's burgled from his mother's neighbours, the almost scholarly expression on Lee's face as he smashes in his typewriter with a golf club, Austin tossing a loaf of Wonder bread back into the refrigerator like a football, Lee literally tearing the kitchen apart as he searches for a pencil.

By the end of the scene, the theatre is literally filled with the smell of burnt toast, and indeed, it's almost as if the play itself is suffering a stroke.

There's really nowhere else for the play to go after this spectacle—the action keeps hurtling along and then doesn't end so much as it just suddenly stops.

But the play contains so much rauous energy that you don't really mind crashing through the windshield. Lee's probably crashed through plenty in his day, after all, and he seems like one hell of a guy. □

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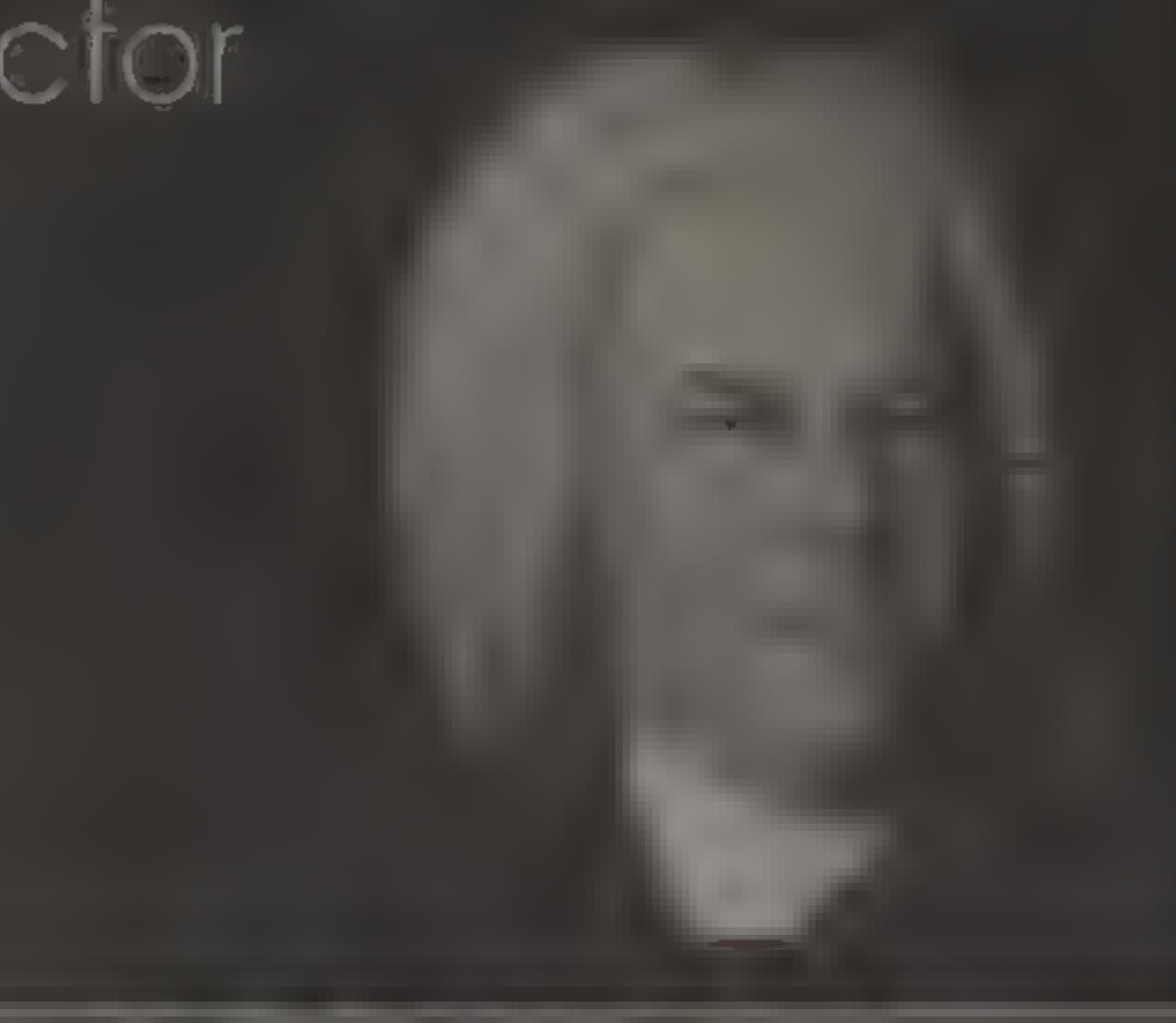
A Bouquet from **Sweden**

Sunday, Mar 19, 2006, 2 pm
Gary Graden, Guest Conductor

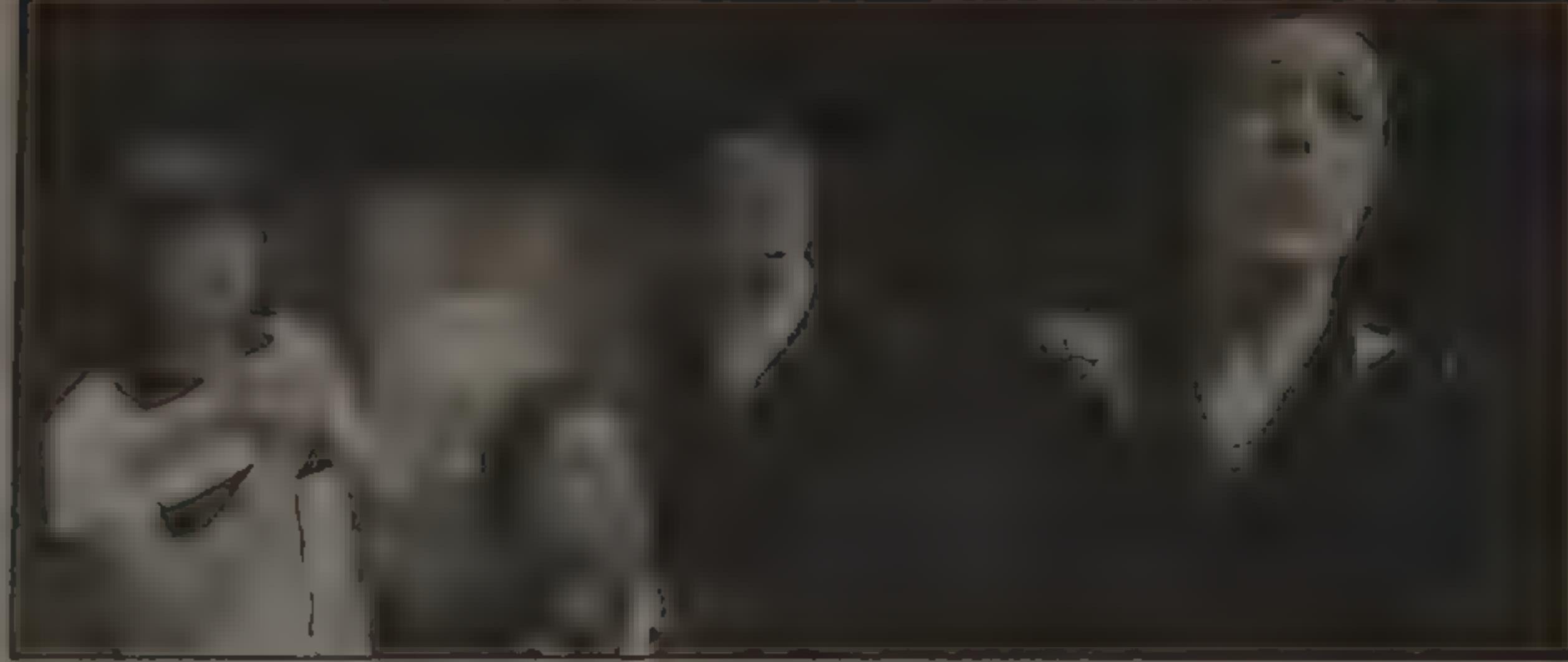


Bach Mass in B Minor

Good Friday, Apr 14, 2006, 7:30 pm
Richard Sparks, Conductor



Winspear Centre Box Office (780) 428-1414



Eckford plays the sassy observer

AND ALTHOUGH THE PLAY, like most of Lemoine's work, is firmly planted in a time not our own, it isn't without its relevant fruit, particularly for anyone who knows Salzburg.

See, Salzburg is the home of Mozart, Mohr, and the Salzburg Music Festival. *The Sound of Music* was filmed there, meaning that on any given day, you're likely to find a cadre of twentysomething women singing "Doe / A deer / A female deer," skipping past the house where Mozart was born. It's a depressing reality that Lemoine cleverly sneaks among all the higher-level life philosophy, and it's one not lost on Eckford, who was her own reservations of the, ahem, "classic."

"You know, I'm really sort of in love with Vicki," she admits with a bit of a laugh. "She's like everyone's favourite person at a party, because she'll say what's on her mind, but she'll do it in such a charming way that everyone loves her. She's a good time, for sure, just a no-nonsense, wisecracking, flirtatious American that's been thrown into this diva, operatic, European world; this sort of '60s girl who's now living in this totally different place, a place that belongs in the '20s or '30s or something."

"I never really understood the whole *Sound of Music* sing-along. I've never thought of it as this classic movie; I've always thought of it as kind of a cheesy flick, so I can relate when they start talking about how they keep singing and singing until they go insane," laughs Eckford. "You know, it's almost tarnished the face of Salzburg—all these people singing Julie Andrews in the city of Mozart."

Such a thing would never happen in Stewart Lemoine's world. ▶

VUEWEEKLY

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DANCE



For the Holy Body Tattoo, metaphors are *Running Wild*

'A DEFINITE RAW EDGE BECAUSE THE FOCUS IS ON THE BODY AND PHYSICAL EXPRESSION'

BY JENNIFER SHERRY / sherry@viewweekly.com

If the term "running wild" summons images of unruly behaviour and tempestuous deeds, take a look at a photograph of Vancouver dancer-choreographers Dana Gingras and Noam Gagnon.

Holy Body Tattoo's co-artistic directors, dressed in black underwear, sprawl irreverently on chairs, staring defiantly at the camera. Gingras's bright red lipstick is smeared across her face. Gagnon's abdomen displays a bite mark, and his shoulder and ribs appear scraped and bruised. Seated provocatively as if watching the viewer's reaction, they deliberately expose their wounds and imperfections for all to see.

"The picture's not from any of the dance pieces. It's an ironic visual take, a playful metaphor for *Running Wild*," Gingras says. "It's about the test of love. It makes us do incredible things."

While the implied violence symbolizes the emotional pain of a relationship, the picture itself seethes with sexiness. But Gingras declines that description. "It wasn't the intention to be sexy—that's just a byproduct," she says of the show itself. "The sexiness is really a fierce, animal energy ... it's

PREVIEW

FRI & SAT, FEB 17 & 18 (8 PM)
RUNNING WILD
CHOREOGRAPHED BY DANA GINGRAS,
NOAM GAGNON
PERFORMED BY GINGRAS, GAGNON,
DAY HELESIC, BLAIR NEUFELD
JOHN L HAAR THEATRE (10045-156 STREET), \$25

very intense. There's a definite raw edge because the focus is on the body and physical expression.

THE SHOW FEATURES three duets and two solos performed by four dancers. Gingras and Gagnon dance the title piece, "Running Wild," with music commissioned from UK band Tindersticks, who created an instrumental work that includes some vocals. "The challenge for us is that we're used to working with much harder-edged music. This is more lyrical and melancholy, with more ebb and flow."

Running Wild's two solos will be performed by guest artists Day Helesic and Blair Neufeld, seen here last year in the company's production *Monumental*. Their solos, "Via" and "I Will Always Remember to Forget You," are about giving a new life in front of an audience. As performers, that allows us to take more risks" ♦



yearning for what you can't have

Holy Body Tattoo's production, Gingras says, includes the history of the physical vocabulary that the company has developed over the years and was created while the company was waiting for *Monumental* to be realized, where the funding for its nine dancers took longer than expected to materialize. *Running Wild* evolved during the wait.

Both are remounted works, however, that will tour Canada, the US and Europe until the end of June. "A new work gets to one place (artistically), but remounting it helps the work mature and develop even further. We go deeper into it, and it gives us a chance to take on a new life in front of an audience. As performers, that allows us to take more risks" ♦

Gosh, but there's more than Gershwin in Alberta Ballet's evening—name aside

SARAH CHAN / sarah@viewweekly.com

Every little girl aspiring to one day become a ballerina has been enchanted by the graceful movements of slender ladies on pointe. When you're mesmerized by visions of tutus and ribbon-laced slippers, the meticulous technique and strenuous physical output looks effortless.

Or so it is if the dancers are doing their jobs correctly, which is exactly what is required in the Alberta Ballet's production of *An Evening with Gershwin*.

The program features two dances choreographed by George Balanchine, a contemporary Russian choreographer who moved to New York in 1933. Balanchine, known for his rigorously technical dances, was the co-founder of the first ballet company in New York in 1948, where he continued as the ballet master and principal choreographer until his death in 1983.

"Divertimento" and "Whu Cares?" are over 30 years old," choreographer Sabrina Mathews says of dances set to the music of Mozart and Gershwin respectively. "George Balanchine created all that work with the New York City Ballet, but by now his ballets have been danced all over the world. Every major company has Balanchine in their repertoire—it's great work to keep the dancers' technique developing. It pushes them and really challenges them to their technical maximum."

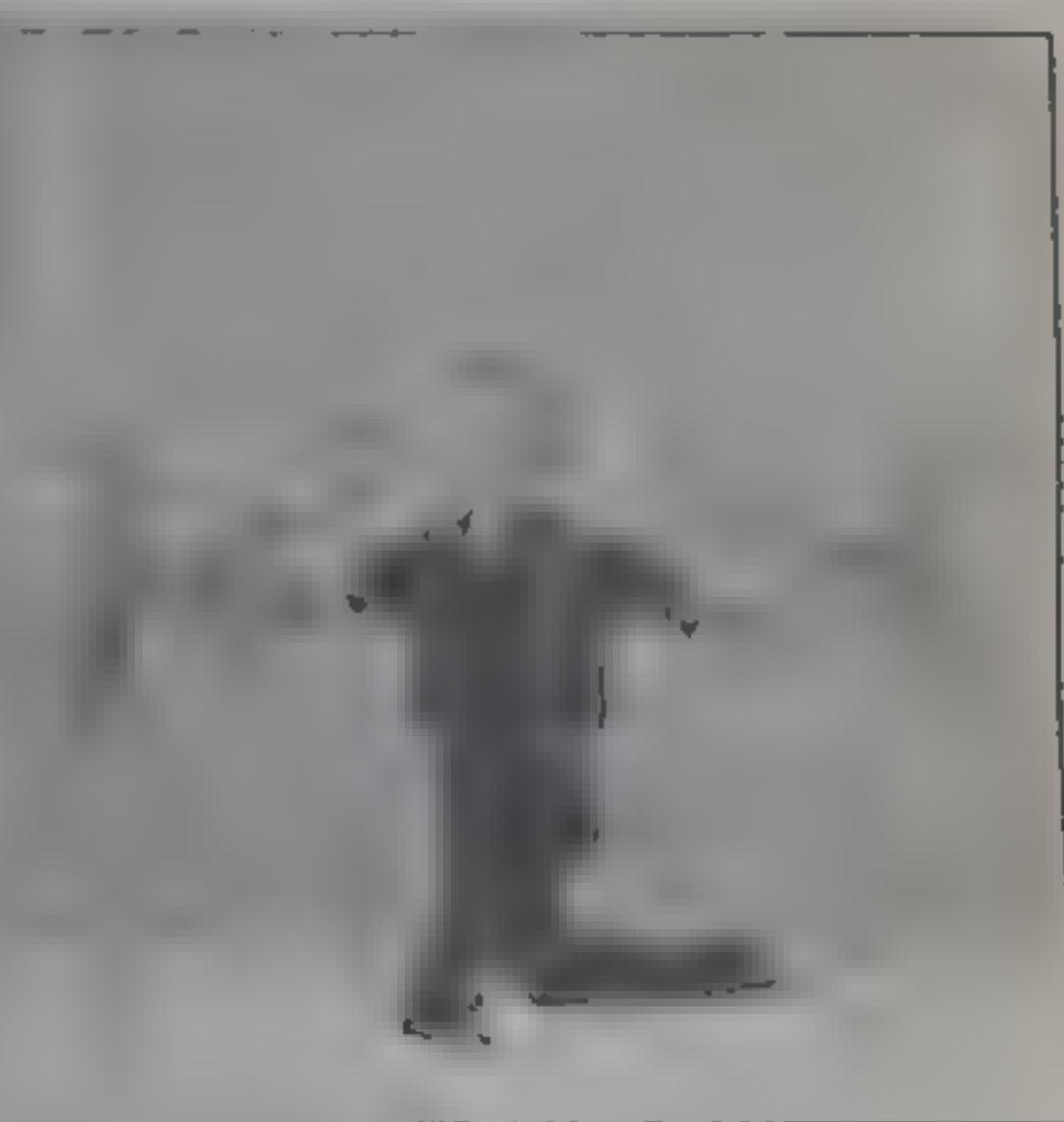
PREVIOUSLY A DANCER with the Alberta Ballet for 10 seasons, Mathews very recently made the move to choreographer.

Her "Losing Ground" will also be performed along with the legendary Balanchine pieces. She had the opportunity to create the ballet for the Banff Arts Festival after winning the Clifford E Lee Choreography award from the Banff Centre.

"A lot of companies, obviously every company around the world, struggles financially," she says, "and it's not always possible to fund extensive sets or more interesting costumes. At the Banff Centre, they have all the departments, and it was the first time I have been able to create full atmosphere on stage with a full set. ... We even had a wig team!"

In Banff, the piece caught the attention of Alberta Ballet's artistic director Jean Grand-Maitre, who invited Mathews to show the work to Calgary and Edmonton audiences.

"Losing Ground" uses the music of a number of different composers. The work of Thomas Tallis, Brahms, Bach



PREVIEW

FRI - SAT, FEB 17 - 18 (8 PM)
AN EVENING WITH GERSHWIN
CHOREOGRAPHED BY GEORGE BALANCHINE,
SABRINA MATHEWS
PERFORMED BY ALBERTA BALLET
JUBILEE AUDITORIUM, \$42 - \$83

and Calgarian composer Dewi Wood all served as inspiration for Mathews's work, providing the backdrop for her contemporary style of ballet.

"My original concept for this work was four couples," Mathews explains. "It was kind of about finding your way in life. It was almost an exploration of lost souls trying to find their way and also just experiencing the things you experience with people around you in life. It's different for everyone. ... The more you relate to people, with the differences in people's lives, is when you really touch them."

"LOSING GROUND" should be a wonderful complement to the Balanchine choreography. The George Gershwin portion is set to 16 of his numbers, including "Embraceable You," "The Man I Love," and "I Got Rhythm," promising an ebullient glimpse back in time to New York in the '20s and '30s. "Divertimento No. 15" is more of a classical ballet piece, which is perhaps not surprising since it is set to the king of classical himself, Mozart.

"It's going to be a very interesting program," Mathews says. "And I can tell you it's going to be very challenging for the dancers. They've got everything from completely challenging technical parts of ballet, which pushes their technical abilities to the max, and then my work, which is much more emotionally driven. It's on pointe, but I take a little more contemporary approach to ballet, so they have to be able to switch from very classical to very contemporary moving."

"And then into Gershwin, which is a lot of fun. So there's really something for everyone in this show." ♦

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DANCE

AN EVENING WITH GERSHWIN: ALBERTA BALLET Jubilee Auditorium, 11455-87 Ave (451-8000) • Prepare for an evening show casting the spectacular technical and athletic abilities of our international roster of dancers • Feb. 17-18 (8pm) • \$42.75-\$83.25 at www.albertaballet.com

COMMUNITY SPIRIT '06: CITY BALLET Eva O. Howard Theatre, Victoria School (472-7774) • Fundraiser in support of Boys and Girls Clubs of Edmonton • Feb. 18 (6:30pm door) • \$15 (adult)/\$10 (student/child under 12) at Cite Bélet École Dance Shoppe, Tu The Pointe door

LORD OF THE DANCE: MICHAEL FLATLEY Jubilee Auditorium (451-8000) • Based on an old Irish story of Don Dorchus, the Dark Lord who challenges the Lord of the Dance, portrayed with traditional and modern Celtic music and dance • Feb. 20 (3pm) • \$45-\$65 at www.flatley.com

DANCE COMPANY John L. Haar Theatre, 10045-156 St (420-1757) • Choreographed by Noam Gagnon and Dana Gingras • Feb. 17-18 (8pm) • \$25 (adult)/\$15 (student/senior) at [TIX on the Square](http://www.tixontthsquare.com) • A post show chat with The Holy Body Tattoo and Brian Webb, Fr. Feb. 17

STOMP Jubilee Auditorium (451-8000) • Directed and created by Luke Cresswell and Steve McNicholas • Feb. 21-26, Tu-Fri, Feb. 21-24 (8pm), Sat. Feb. 25 (5pm and 9pm), Sun. Feb. 26 (3pm, 7pm) • \$14 at www.jubilee.com

ARTISTS & FILMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (4148-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Lower Gallery**: *INSPIRED, INFLUENCED—IN/SERIES* Alberta Craft Council Feature Exhibition, until Apr. 1 • **Discovery Gallery: TIMELESS COMMUNITIES** Studies of the human figure through clay, sculpture and pottery by Horst Doll, until Feb. 25

ART GALLERY OF ALBERTA 2 Sir Winston Churchill Sq (422-6723) • Open Tue-Wed, Fri 10:30am-5pm, Thu 10:30am-8pm, Sat-Sun 11am-5pm • **BUILDING A COLLECTION: 80 Years at The Edmonton Art Gallery**, until Apr. 2 • **EDWARD BURTYNSKY**, until Feb. 26 • **HUKIAGAITA** Inuit sculpture from the TD Bank Financial Group, until Feb. 26 • **Carving demonstration**: Fran Cuyler, Sat, Feb. 18 (1-4pm) • **Architecture And Design Film Series**: Tue, Feb. 21, 28 (7pm) • **Art for Lunch**: Screening of *Architectures 4*, St. Foy Abbey Church

Jud. from Linda Mandelker, in the Feb. 24 issue • **Kitchen Gallery** *Art A Moving Experience*: Food and drink art via Arctic, until Feb. 26 • **Children's Gallery: ALPHABET SOUP** • \$9 (adult)/\$6 (student/senior)/\$3 (child 6-12)/Free (member/child 5 and under)

ARTSHAB STUDIO GALLERY 10217-106 St, 3rd Fl (439-9532/429-2024) • Open: Thu 5-8pm • Neither Here Nor There Group show featuring figurative artworks and portraits • Until Feb. 23

BEARCLAW GALLERY 10403-124 St (482-1204) • Artworks by Norval Morrisseau, Diaphne Odjig, Roy Thomas, Jane Ash Poitras, George Littlechild, Joanne Cardinal Schubert, Jim Logan, Maxine Noel, Aaron Paquette and others

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • **MOTHER EARTH III** Artworks by collectives Art & 9, Saskatchewan Bleu Bleu Bleu St. Paul, and corporation des métiers d'arts de Charlevoix • Until Feb. 25

GRANDPA'S GINGERBREAD BISCUIT WALKER 10205-106 St (4148-6611) • Open Mon-Fri 11am-5pm • **ALBERTA LANDSCAPES—THE HUMAN TOUCH** Paintings by Christi Bergstrom • Until Feb. 28

COLLECTIVE CONTEMPORARY ART AND DESIGN 102 6421-112 Ave (491-0022) • Open: Wed 11-5:30pm, Sat 10am-6pm, Sun 12-4pm • **VALENTINE'S DAY SHOW** New artworks by Valery Goulet, Geneviève Diomme, Ben Skinner, Curtis Allan, Andy Warhol, Ghislain Dennis, Adrienne Kolerik, Karen Pentland, Vicki Sather, Grant Wilson and Rob Buttner

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • Open: Fri 9:30am-5:30pm • **LIVING TOGETHER** New artworks by Sly Giabush • Feb. 18-Mar. 4

EXTENSION CENTRE GALLERY 2nd Fl, University Extension Centre 8303 112 St (492-0166) • Open: Mon-Thu 8:30am-8pm, Fri 8:30am-5pm

COLLABORATIONS Paintworks from Thailand, Japan and Canada • Through Feb. 28

FRINGE GALLERY 10516 Whyte Ave (432-0240) • **AFTER HOURS** Artworks by Paint Spots staff • Until Feb. 29

GALLERIA OF CRAFTERS AND ARTISANS Capriano Mall (429-5656) • Local artworks featuring Sharon Merryweather in attendance Thu 5pm and Sat 11am-3pm • Through February

HARCOURT HOUSE 10215-117 St (426-4180) • Open: Mon-Fri 10am-5pm, Sat 12pm-4pm • **Main Gallery: MISSING A GUERRILLA MAPPING PROJECT** Photographs by Frimke van Delft, until Mar. 11 • **Front Room: MIDDLE OF MARY** Sculptural installation by Ingrid Coughlin, until Mar. 11

JASPER YELLOWHEAD MUSEUM AND ARCHIVES 400 Pyramid Robby and Sylvie Pinard, until Feb. 19 • **A MANY SPLENDORED THING** Encaustic paintings and clay sculpture by Marre Bannille and Jill Murray, Feb. 24-Mar. 12

JOHNSON GALLERY (SOUTH) 7711-85 St (465-6171) • Open: Mon-Fri 9am-5pm, Sat 10am-5pm • Artworks by various artists • Through Feb. 28

JOHNSON GALLERY (NORTH) 11817-80 St (479-8424) • Open: Tue-Fri 9:30am-5:30pm, Sat 9:30am-4pm • Artworks by various artists • Through Feb. 28

LATITUDE 53 10248-196 St, 2nd Fl (423-5353) • Open: Tue-Fri 10am-6pm, Sat 12pm-5pm • **DANGER WILL ROBINSON** Interactive robotics

and kinetic sculpture by Peter Flemming, Dalton Fredrickson, Garnet Hertz and Lynn Richardson • Feb. 17-Apr. 18 • **Opening reception** 3pm

LITTLE CHURCH GALLERY 455 King St, Spruce Grove (952-0564) • **MY ALBERTA COUNTRY** Paintings of rodeos and country life by Jan S. Zelenka, until Mar. 11

MCMULLEN GALLERY U of A Hospital 8440-112 St (407-7152) • Open: Mon-Fri 10am-8pm, Sat-Sun 1-8pm • **IN THE SPIRIT OF 1987** Virginia Penny (curator) featuring photographs, objects and book of *1987: A Year in Pictures*

MCPAG 5411-51 St, Stony Plain (563-2777) • Open: Mon-Sat 10am-4pm, Sun 10am-3pm • Artworks by Don Sharpe • Until Mar. 12 • **Opening reception** Sun, Feb. 19

MOSES MERRIMAN MUSEUM 102 6421-112 Ave (491-0022) • Open: Mon-Sat 10am-5pm, Sun 1-5pm • **SCOUTING FOR INDIANS** Photographs by Jeffrey Thomas • Until Feb. 26

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open: Tue-Sat (10am-5pm), Thu (10am-8pm) • **IV**

SEQUENCE Artworks by Joseph Anderson, Terry Reynolds, Kelly McRae, and others • Open: Mon-Fri 10am-5pm, Sat 10am-4pm • Portfolio for submission to post-secondary art programs • Until Feb. 16 (7-8pm) • \$15 • **ArtVentures** Feb. 18 (1-4pm) for children 6-12

REYNOLDS-ALBERTA MUSEUM 2em W of Wetaskiwin, Hwy 13

on humanity's impact on the environment by Peter von Treskowhausen • Opening reception, artist in attendance Sat, Feb. 18 (2-4pm)

SCOTT GALLERY 10411-124 St (488-3619) • Open: Tue-Sat 10am-5pm • **NEW WORK** Abstract drawings by Noni Boyle • **CANVAS**, until Mar. 11

SIMPLY GINGER 102 6421-112 Ave (491-0022) • Open: Mon-Fri 10am-5pm, Sat 10am-4pm • **AND NOW, THEN OTHERWISE** Printworks suggesting the idea of time

WORKS GALLERY Commerce Place, Main Fl, 10150 Jasper Ave (426-2000) • Open: Mon-Fri 10am-5pm, Sat 10am-4pm • **ARTISTS**

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YUK YUK'S KOMEDY KABARET Londonderry Mall (481-9857) • Wed/Thu 8pm, Fri/Sat 8pm and 10:30pm • **Wed: Disgruntled Employee Night** • Richard Lett, Feb. 16-18 • **Laughing For Cancer Benefit**, live auction with hosts Billy Cowen (K-ROCK) and Graham Neil (CFRN), Sun, Feb. 19 • **Ken Valgardon**, Feb. 23-24 • **Mr. Lehey and Randy from The Trailer Park Boys**, Feb. 25

THE COMIC STRIP 1646 Bourbon St, WEM, 8828-170 St (483-5999) • Show times nightly at 8pm, weekends 8pm and 10:30pm • **J.R. Brown with Mike Simmons and guests**, Feb. 16-19 • **Get Hypnotized** with Sheldon Fingler, Tue, Feb. 21 • **Improv Extravaganza** with Skit for Brains along with the Fresh Faces of Stand-Up, Wed, Feb. 21-22 • **Hit of the Just for Laughs festival** Chad Daniels, along with Welby Santos and guests, Feb. 23-26 • **Get Hypnotized** with Sheldon Fingler, Tue, Feb. 21-22

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4939) • Thu 8:30pm, Fri 8:30pm, Sat 8pm and 10:30pm • **Jimmie JJ Kid Dynamite**

THE UPPER CRUST CAFÉ 10909-86 Ave (433-2932) • Family, Food and Wisdom weekly reading series featuring local poets, followed

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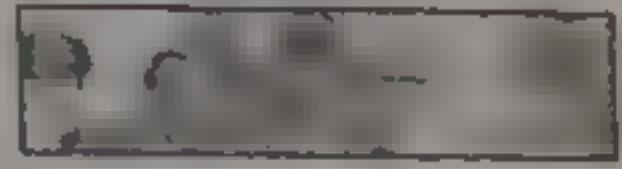
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In *POPaganda*, revenge of the pith

WHETHER WITH WORDS OR WITH IMAGES, COUNTER-AD GRAFFITIST RON ENGLISH TELLS IT LIKE IT IS

CAROLYN MIKOYIM / carolyn@vneweekly.com

A good number of us, at one time or another, have tagged a cafeteria table or a bathroom ad, and some of us gone out and added some more artistic graffiti if you've made even a cursory pass through *Adbusters*, you know that others have taken the idea of leaving a mark to a completely different level.

They make stickers and slap them on bus stops, phone booths and ATMs. They commandeer signs and billboards with their own subversive sentiments (or subvertisements). Of all the agit-pop artists out there, however, Ron English is the granddaddy.

In *POPaganda: The Arts & Crimes of Ron English*, director Pedro Caravajal captures English in the act of liberating billboard after billboard with his own art. His gargantuan statements—re-imagining Ronald McDonald as a fat man, replacing the word "Marlboro" with the word "breathe"—turn the ads for products that we take for granted into thought-provoking works of art.

BEGINNING AS A self-described "illegal artist" in the late '80s, English spoke his politics just in the act of taking over a billboard, of giving his art to the people for free. He maintains that he is a landscape artist, that his work is simply a response of the world he sees around him.

His compulsion to be an artistic outlaw grew into something much bigger, however, as he looked at his Jersey City and New York City landscape with an increasingly critical eye.

In *POPaganda*, English notes that

DOCUMENTARY

THU, FEB 16 (7 PM) & FRI — MON, FEB 17 — 20 (8 PM)
POPaganda: The Arts & Crimes of Ron English

DIRECTED BY PEDRO CARAVAJAL
METRO CINEMA, \$8

his real breaking point was when Camel started placing the cartoonish Joe Camel in their ads; it galled him that the cigarette company would so blatantly market to children. His first major anti-advertising campaign heavily targeted Camel as well as other tobacco companies. He'd spend hours painting giant sheets of paper with a realistic-looking anti-ad and, in broad daylight, paste it up over an existing billboard.

Some of his work lasts for a couple of days, some for only a few hours—it seems to depend on how risqué the piece is. (His polemic ad "Let's get drunk and kill Jesus," the blond-haired, blue-eyed Jesus depicted in English's likeness, nearly got him and his crew stomped.)

But overall, English picks his targets with keen wit, co-opting pop images and slogans into his own design and refreshingly biting into our advertising landscape. Most of us will never be as loud as the images that scream down at us from giant billboards, and English is a bit of a revelation to watch in action.

He's a likeable character; Caravajal's documentary does a wonderful job of capturing the balance between the artist's humble and didactic sides. English has a wonderful sense of humour—never taking himself terribly



seriously—but he also has a strong sense of his purpose.

And his purpose has many layers. Although he's now a successful artist, commanding top dollar for paintings that pervert pop culture, it's his free art, his parodic billboards that he is most famous for.

IN SUBVERTING his own ideas, English is also undoing

the work of the advertising agencies. He points out in the film that if some one sees one of his spoof ads, the next time they see the real ad he is nailing on, they'll think of his work.

Then there's the whole idea of freedom of speech that he questions with his work. He says, in the film, that people ask him why he just does n't pay for the billboard space, why he risks a felony conviction and the

fact that his hours of work will be destroyed.

He rightfully submits that even if he paid top dollar, he doubts that something like his "Jesus drives an SUV/ Muhammad pumps his gas" would have a very long life.

And if we look to the often short-lived, controversial ad campaigns of PETA, we'd probably have to agree with him. □

Cameroon's patriarchy gets a lashing from *Sisters in Law*

Sisters in Law opens by introducing one of the feistiest, no-nonsense action heroes you're likely to see on screens all year. State prosecutor Vera Ngassa walks into a weathered building, past barred

padded inner door to her office. This is where she brings abusive husbands and tyrannical guardians to task.

In one case, an aunt who has beat-

FRI, SAT, & MON, FEB 17, 18 & 20 (7 PM)
SISTERS IN LAW

DIRECTED BY KIM LONGINOTTO, FLORENCE AYISI

FEATURING VERA NGASSA, BEATRICE NTUBA

DOCUMENTARY

her six-year-old niece with a coat hanger starts to sob and pleads to Ngassa, "Sister—" The prosecutor, sitting upright behind her desk,

retorts, "Don't you 'sister' me!" and later, after sending the aunt off to custody, calls after her, "Shame!"

Sisters in Law launches us, without any preamble, into the world of Ngassa and court president Beatrice Ntuba, two tough-minded legal advocates for women and children in Kumba Town, Cameroon. The film throws us into the various dramas of Ngassa's cases, associating the women exclusively with

CONTINUES ON NEXT PAGE



Sisters are doing it for themselves

CONTINUED FROM PREVIOUS PAGE

their work, offering no personal background (save for a few amusing scenes where Ngassa, somewhat more tenderly, cross-examines her son).

The downside of this approach is that these women's world may seem the rule, rather than the exception it surely is in largely patriarchal West Africa. And questions remain: How did the Women's Lawyers' Association get started? Why in Kumba Town? Were the cases an unusual series of open-and-shut legal victories?

THE OTHER NAGGING suspicion *Sisters in Law* raises is the unspoken influence of the camera. When Ntuba begins a verdict with a specious generalization about the acceptability of family beatings in African cultures, or when a board of men decides to grant a Muslim woman a divorce while exhorting her to, "Feel free . . . That's

what Cameroon wants!" it's hard to believe that these judges aren't playing to their cinematic audience.

Film-festivalgoers' and juries' embrace of Kim Longinotto's and Florence Ayisi's documentary is easy to understand. The film is permeated with Ngassa's endearing mix of fierce indignation and relentlessly logical legal attacks in court. And there are many offbeat, hilarious moments.

If *Sisters in Law* doesn't really delve into the effectiveness of Ntuba's harsh sentences, it does expose the mundanity of crime. The rapists and abusers whom Ngassa confronts are remarkably pathetic and banal, from a pedophile in all his sniveling sulkiness to the aunt hollowly pleading for forgiveness from her niece.

Ultimately, it's the rousing, triumphant spirit of Ngassa's and Ntuba's fierce compassion that makes *Sisters in Law* a qualified success. □



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In The Devil's Miner, it's Bolivian children who pay the price for cheap silver

DOCUMENTARY REVEALS HARSH EXISTENCE OF TWO YOUNG SILVER MINERS

BRIAN GIBSON / brian@vnewsworld.com

In Bolivia, one of the poorest countries in the Americas, lies the highest city in the world, 4300 metres above sea level. And over Potosi, its wide slope strewn with cloud or cast in shadow, the stark and implacable mountain of Cerro Rico looms.

Inside the mountain, in dank tunnels that can reach temperatures of 40 degrees, Bolivian children mine for silver worth US\$13 or \$14 per pound.

Two of these kids are 14-year-old Basilio Vargas and his 12-year-old brother Bernardino. The tender, humble home life of the fatherless Vargas family is built on the rough-scrabble, back-breaking quest for veins of silver. The four of them depend on the boys' money and the little extra that the mother makes for guarding miners' tools in their stone house up on the mountain.

Keif Davidson and Richard Ladkani's *The Devil's Miner*, an achingly scored and exquisitely shot documentary, watches the Vargas brothers as they sit on rubble outside the mine with the silhouettes of peaks spreading out in the dusk before them, chewing coca leaves in order to fortify themselves for a 12- or 24-hour shift of work underground.

We trudge after these two boys as they gently prod sticks of dynamite into holes in the rock or scurry up

DOCUMENTARY
THU, FEB 23 (7 PM)
THE DEVIL'S MINER
DIRECTED BY KEIF DAVIDSON,
RICHARD LADKANI
FEATURING BASILIO VARGAS,
BERNARDINO VARGAS
METRO CINEMA, \$8



into nooks and crannies in the sides of mining shafts, jumping out of the way of brakeless wagons being pushed full-tilt along the tracks by grimy men. Of the 800 children who work in Cerro Rico, the boss of one cooperative-run mine notes sombrely, "It is an incredible sadness. They are throwing their bodies into the same fire that we do."

The Devil's Miner is fuelled by the unearthly tension between the workers' outer and inner worlds. The city's churches are far from the dark, hot, arsenic-tainted shafts, and once inside, the miners give offerings to Tio, or Satan, their subterranean protector. After Sunday mass in Potosi, miners gather above the city for the sacrifice of a llama, whose blood they spread on themselves and splatter on the entrance to the mine in an effort to appease the master of their hellish second home.

The red-eyed, horned idols of Tio found in every mine are a legacy of colonialism—the Spaniards apparently built many of them in order to intimidate the Indians into continuing

to slave away for them.

Now, the usually native miners—who often die at 35 or 40 from silicosis, caused by the tunnels' dust accumulating in and slowly eating away at their lungs—eke out a grudging, perilous, subsistence-wage living with their labour in the "mountain that eats men alive," so named because 8 million are said to have died in Cerro Rico.

The Vargas brothers hope to escape the mines—Basilio finds work at a better-paying, more dangerous mine, where pneumatic hammers spew the fatal dust up around cloth-muffled drillers—by saving up enough money for themselves and their sister Vanessa to go to school, where the students will call a miner "rock thief" or "dust sucker."

By afternoon, the uniformed Basilio has left his Christianity-promoting, disciplinarian school and is slogging his way through muddy puddles and claustrophobic caverns. The camera practically bores its way into the rock as it follows the light of the acetylene flame on his helmet into the descending darkness.

This is an unflinching, unforgettable glimpse at two boys who have been aged beyond their years by grinding work that they must endure for the faint hope of a different future. But it is just a glimpse—as one miner says, "Nobody can grasp what they are going through. The lives they have lived." □

lesbianism! Romance! But banal *Imagine Me & You* is no *Brokeback*

NDODYM / carolyn@vneweekly.com

It's hard to say whether releasing *Imagine Me & You* within a month of *Brokeback Mountain* was a wise move.

Although the movies can't fairly be compared, the fact that both deal in same-sex relationships will undoubtedly lump them together. Nonetheless, because *Brokeback* is such a magnificent film, you can't help but wonder if it just won't steal the thunder of rookie director Ol Parker's

Not that this would be a bad thing—here Ang Lee's *Brokeback* is a tragic story. Parker's film is nothing more than a fluffy romantic comedy with a polite British vibe where lesbianism is the hurdle its main characters have to leap.

As new bride Rachel (Piper Perabo) walks down the aisle to meet her groom Hector (Matthew Goode), she

OPENS FRI, FEB 17

IMAGINE ME & YOU

WRITTEN AND DIRECTED BY OL PARKER
STARRING PIPER PERABO, LENA HEADEY,
MATTHEW GOODE

locks eyes with Luce (Lena Headey), a free-spirited florist. The two women hit it off and become fast friends, but when Rachel discovers that Luce is a lesbian, her world falls into chaos. Is there such a thing as love at first sight? Did she marry just for security? Valid questions, but Rachel never has to delve too deeply into them because the movie itself lives only on the surface of them.

ADMITTEDLY, I WAS WORRIED about the film turning the subject matter over to male fantasy lesbianism, but Parker thankfully resists the temptation.



THIS SUCKS



However, he pretty much avoids sexual tension altogether, making the only filmed kiss between Rachel and Luce incredibly banal.

While there is a certain amount of

chemistry between the pair, and while Headey is immensely believable, neither actress digs in deep enough to give the audience a reason to really get behind the women.

But then, the whole film is like that. Everything—from the action to the comedy—is so schmaltzy that it's easy to be indifferent to all of the characters.

Perabo is adorable (and even delivers a passable British accent) as she wrinkles her brow over her sexuality, while Goode has a bit of that bumbling Hugh Grant thing going on. Even the womanizing Coop (Darren Boyd) is forgivable as he suggests that all Luce needs is a good heterosexual romp in bed. But there's nothing that any of these capable actors can do to save the film from its own mediocrity. There's simply nothing going on here that isn't utterly by-the-book.

Like other films of the genre, *Imagine Me & You* tackles its subject matter only in the least believable ways. But I suppose that there's something to be said for touting the "happily-ever after" sentiment without involving a knight in shining armour. v



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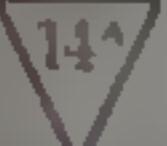
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NICHOLAS TAM / nick@viewweekly.com

Freedomland carries the pre-tense of being a mystery-thriller about a New Jersey woman named Brenda (Julianne Moore) who stumbles into a hospital and claims that a generic Scary Black Man from the Armstrong projects has jacked her car and driven off with her four-year-old son asleep in the back.

This reviewer begs to differ, however, since one of the necessary conditions of this hyphenated subgenre is an element of, well, mystery.

The problem is that the film only achieves any level of interest after the halfway point, after we discover the truth behind the disappearance of Brenda's son. But it's not nearly so long before both police detective Lorenzo Council (Samuel L Jackson) and the audience figure out that she's lying, in some way, about his abduction, so everything up to the critical revelation is filler.

In the meantime, Lorenzo shouts at Brenda a lot to discern the facts, while Julianne Moore and the cameraman jitter nervously in syncopated time—which is apparently director Joe Roth's placebo for actual dramatic tension.

TO THE CREDIT of screenwriter Richard Price, who adapted the two-hour film from his own 736-page novel, there do exist intermittent attempts to broaden the story into a drama about subversive racial prejudices.

Brenda's brother Danny (Ron Eldard), for instance, just happens to be a cop from a nearby town; he calls in an all-white cavalry and locks down the projects, much to Lorenzo's chagrin. Jurisdictional pandemonium ensues.

Mind you, it all gets ignored until the inevitable riot sequence late in the film. The riot itself comes right out of *Gladiator*, complete with the



DRAMA

OPENS FRI, FEB 17

FREEDOMLAND

DIRECTED BY JOE ROTH
WRITTEN BY RICHARD PRICE
STARRING JULIANNE MOORE,
SAMUEL L JACKSON, EDIE FALCO

opposed to more conventional methods like a well-placed telephone call. That arc is saved by a strong performance from the leader of the gang, Karen (Edie Falco), who elicits the truth from Brenda in a cutting interrogation that makes for the best scene in the movie.

Freedomland eventually finds its footing thanks to a strong cast and a solid script full of meaty speeches for the leads, who unfortunately only make sense as characters in the second half of the film.

Sloppy editing, unimaginative direction and a pace as unstable as the distressed mother it stars prevent it from exploring its ambitions being an important tale to tell. □

silent collapse of a phalanx of policemen set to a mellow vocal solo, and a bit where our hero gets hit on the head and starts seeing everything in dizzy-vision.

And then there are other moments where the action borders on the comical, such as when Lorenzo runs into a covert missing-children volunteer squad that likes to make its presence known by tailing people in cars, as

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Iranian woman faces existential angst—not a lack of gasoline!—in *Deserted Station*

JOSEF BRAUN / josef@vneweekly.com

Iranian films of the past decade or so, particularly Abbas Kiarostami's, exist in a lulling limbo-state between simple life reflections and metaphorical and allegorical undercurrents.

Alireza Raisian's latest film, *Deserted Station*, based on a short story by Kiarostami, is little different, as it traces a couple's aborted pilgrimage to one of Iran's holiest sites, slowly casting out dark shadows of meaning.

Yet Raisian's film also offers the added frisson of one woman's existential dread, a lingering sense that a moment of internal crisis is waiting just around life's next turn.

At first, everything seems straightforward. A man is driving a pick-up

DRAMA

NOW ON DVD
DESERTED STATION

DIRECTED BY ALIREZA RAISIAN
WRITTEN BY ABBAS KIAROSTAMI,
KAMBOZIA PARTOVI
STARRING LEILA HATAMI, NEZAM MANOUCHEHRI,
MEHRAN RAJABI



towards the wide-open horizon, a desertscape stretching away from the highway in all directions. The man stops to snap the landscape. Then, the camera captures this photographer snapping a picture of his wife who, all along, had been sleeping in the passenger seat. And as the couple drive on, he (Nezam Manouchehri) offers some patronizing comments while she (Leila Hatami), a little sulkily, tries to explain how a neighbour's joke

was a catty dig at her childlessness.

When the husband tries to avoid a deer, he swerves into a hill of dirt. Now the truck won't work. After enlisting the help of the only man around, Mr Parikhany (Mehran Rajabi), the teacher at a nearby village, the two men go to get truck parts from the nearest town while the wife stays behind to teach the children, whose fathers all work in the city.

FROM THE MALFUNCTIONING pick-up to Mr Parikhany's motorbike breakdown, the film is full of stillbirths. The wife, whose first two pregnancies failed, is now in the midst of her third, but suddenly burdened with a class of children, including a stunted girl, Jeiran, whom she must carry up to the classroom like a baby.



In this barren land, the expectant wife's own sense of alienation steadily grows, but she's pulled along by the inexorable force of these children suddenly under her protection.

In a world where the men are self-absorbed and the students' education comes with strings attached, Kiarostami and Raisian conjure up the oppressive miasma clinging to women and kids in patriarchal Iran. But is Kiarostami mocking cinema itself as he shows the director-like figure of the husband to be more absorbed by the artfulness of a potential shot than by the life struggling on all around him?

Even as *Deserted Station* questions

itself, it offers startling images—the outsider-wife backed by arch and doorways that frame the desolate horizon, to a mesmerizing, Kubrick-like sequence where she plays hide-and-seek with her pupils in a trainyard—which accentuate the growing tension between the faltering wife and her clamouring charges.

And in the haunting anti-climax, this stubbornly ambiguous film, this irresolute wife seems to find an inner strength and, caught between the losses of the past and a starkly uncertain future, considers abandoning them to the fateful tides of the strange new present. □

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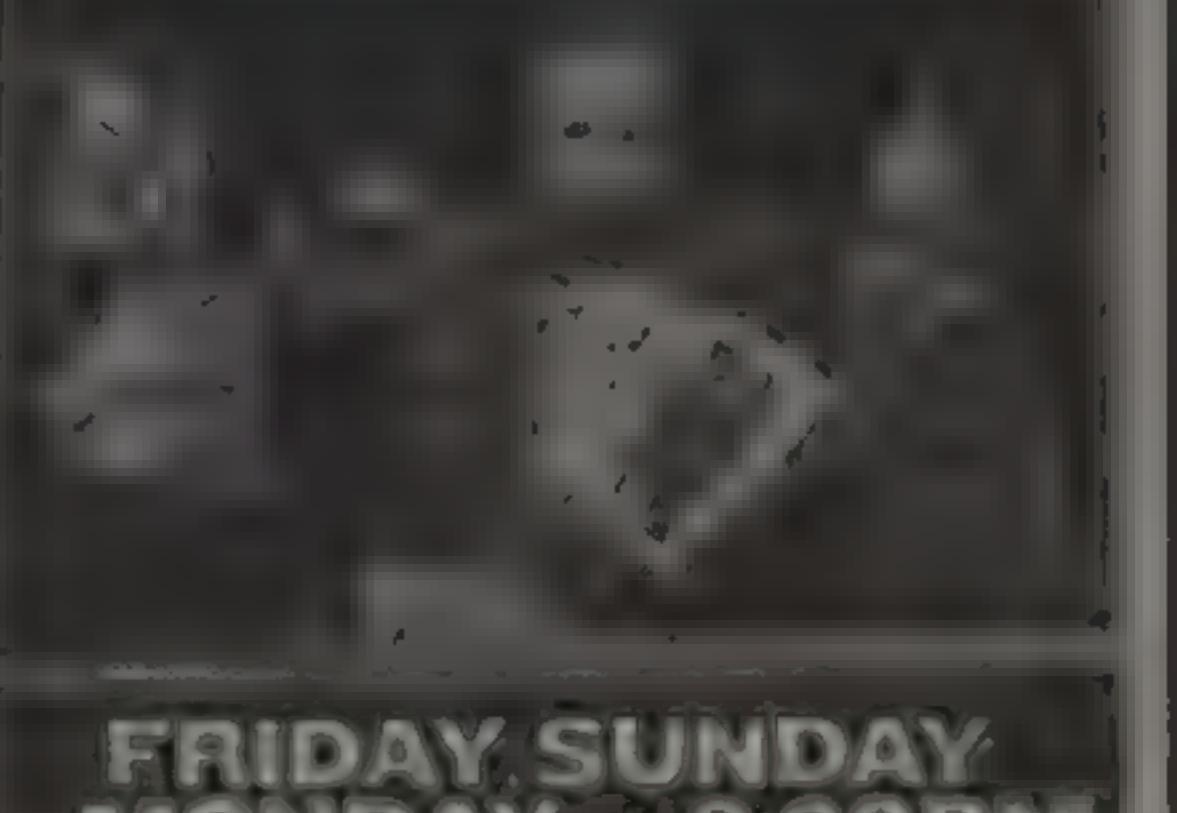
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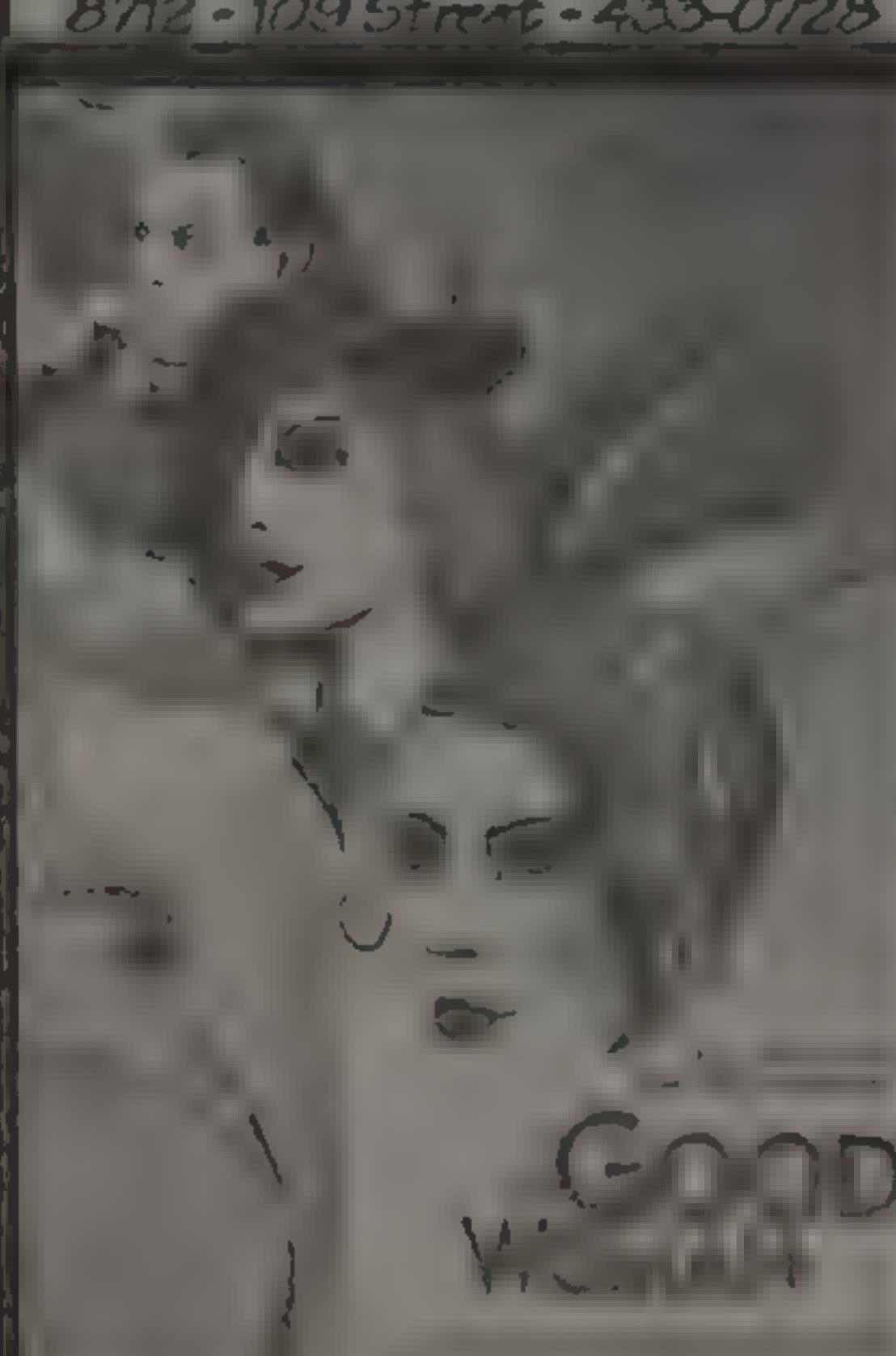
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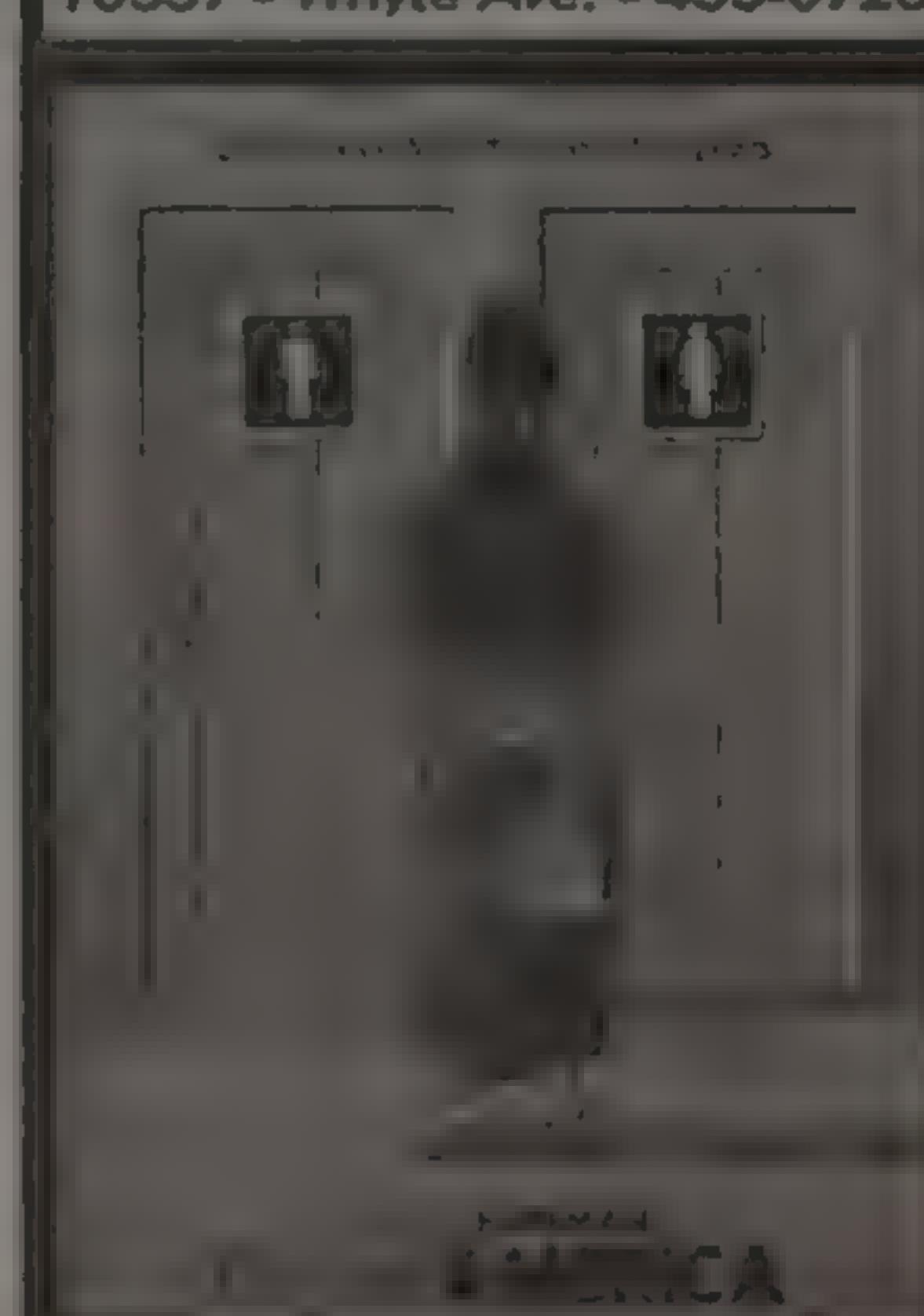
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THE FAMILY STONE (PG) Sat Sun 11:15 Daily 1:35 4:05 6:55 9:35 Fri Sat late show 12:05

LAST HOLIDAY (PG) Sat Sun 11:10 Daily 1:40 4:15 7:00 9:30 Fri Sat late show 12:15

CHICKEN LITTLE (G) Sat Sun 11:45 Daily 2:15 4:45 7:15 9:25 Fri Sat late show 11:35

RENT (PG, mature themes) Sat Sun 10:55 Daily 4:00 9:40

RUMOR HAS IT (PG, not recommended for young children, mature themes) Sat Sun 11:05 Daily 2:05 4:35 7:25 9:55 Fri Sat late show 11:55

THE PRODUCERS (PG, crude content, not recommended for young children) Daily 1:25 7:05 Fri Sat late show 12:10

JUST FRIENDS (14A) Sat Sun 11:40 Daily 2:10 4:15 7:35 10:05 Fri Sat late show 12:30

DERAILED (14A, violence, coarse language throughout) Sat Sun 11:35 Daily 1:55 4:40 7:20 9:50 Fri Sat late show 12:20

YOURS, MINE AND OURS (G) Sat Sun 11:30 Daily 1:50 4:20 7:20 9:20 Fri Sat late show 11:30

ZATHURA (PG, may frighten young children) Sat Sun 11:25 Daily 1:45 4:30 7:10 9:15 Fri Sat late show 11:35

Movies 12: 130 Ave, 50 St, 472-8729

CAPOTE (14A) Sat Sun 11:15 Daily 1:35 4:40 7:05 9:45 Fri Sat late show 12:00

HARRY POTTER AND THE GOBLET OF FIRE: THE IMAX EXPERIENCE (PG, frightening scenes, not recommended for young children) Sat Sun 12:00 Daily 3:15 6:15 9:15 Fri Sat late show 10:45

GRANDMA'S BOY (18A, crude sexual content, substance abuse) Sat Sun 11:40 Daily 2:10 4:30 7:35 10:10 Fri Sat late show 12:15

THE FAMILY STONE (PG) Sat Sun 11:30 Daily 2:00 4:50 7:30 9:50 Fri Sat late show 11:50

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No, seriously: *Battlefield Earth* captures the sci-fi imagination

MOVIES | HERESY!
CHRISTOPHER THIBALL
christopher@vneweekly.com

In Heresy!, VUE Weekly invites its film reviewers either to champion a film that everyone else regards as trash, or to trash a film that everyone else regards as art.

It wasn't the source material. L Ron Hubbard's book sold millions of copies. The man started a religion based on his science fiction: he could write.

It wasn't the cast or crew. John Travolta has a Teflon ass: he has been forgiven for much worse than a giggling, manipulative, nine-foot alien. Forest Whitaker is a great actor who had fun

with his role, and there is solid talent on screen in nearly every shot.

Two-time Academy Award winner and Lucas protégé Roger Christian was also the right director for the project. Special effects were quite good, the project was ambitious and the film was hotly anticipated.

So why was *Battlefield Earth* so universally reviled? The film succeeds on so many levels that its toxic reception could have only been the result of a bandwagon and possible anti-Scientology backlash. And yes, without a (very) willing suspension of disbelief, the movie falters and the (admittedly farfetched) ending collapses.

Battlefield Earth is, however, a soaring paean to the romantic ideal: Barry Pepper's unwilling leader is forged in the fires of suffering and Travolta's all-

powerful giant is brought down by his own tragic flaw. Their stories entwine, they use and learn from each other, and the result is an insightful look at the nature of resistance to authority.

The one constant in every apocalyptic science-fiction scenario is the indomitable human will. Our hero demonstrates it by leading his Stone Age tribe to overthrow the alien rule and blow up the invaders' homeworld. Travolta showed it by shepherding his project to completion after two decades in limbo.

None of the critics showed it as they joined a bleating chorus instead of watching and appreciating a stunning science fiction tale full of passion, action and will. *Battlefield Earth* deserves far better than the reception it got. □



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A Good Woman but a bad script

JOSEF BRAUN / josef@vneweekly.com

Ms. Erlynne, the home-wrecking protagonist in Mike Barker's *A Good Woman* (based on Oscar Wilde's *Lady Windermere's Fan*), embodies the film's title in ways both ironic and direct: she excels at her vocation of high-class hustling, yet is morally redeemed when called upon by another woman to do ostensibly the right thing.

After transferring herself from an increasingly hostile, Depression-era New York to life among the ritzy expats on Italy's coast in Amalfi, Erlynne sets upon a pair of wealthy American newlyweds as her new target of extra-marital extortion.

Though ultimately problematic, the against-type casting of Helen Hunt as Erlynne is an inspired choice. Using the underrated Hunt to cultivate seductive danger recognizes that sexual power dynamics depend on complexity of character rather than the mere overt embodiment of vamp. Hunt's familiar sweetness fits Erlynne's charms, and the safety she offers prospective lovers as a cooperative "other woman" sparkles in her dark eyes, implying good times, not drama. As an endearing, seasoned gold-digger, she offers passions more pragmatic than destructive.



HUNT HAS THIS BREEZY vivacity that sort of billows out before her, brushing the hair from your eyes as she nears. She's like a sigh. But a sigh is a voice ungrounded, and Hunt never manages to invest sufficient depth into her voice to emphasize any of her lines with great urgency. The sameness to her delivery isn't necessarily unconvincing; it just doesn't quite hit you in the guts.

DRAMA

OPENS FRI, FEB 17
A GOOD WOMAN
DIRECTED BY MIKE BARKER
WRITTEN BY HOWARD HIMELSTEIN
STARRING HELEN HUNT, SCARLETT JOHANSSON
VUEWEEKLY.COM

But guts is something arguably lacking in several aspects of *A Good Woman*, particularly Barker's conspicuous disinterest in the erotic. Richard G. Mitchell's over-adorned score and the story's bewildering feel-good finale

There are certainly enough inconsistencies in Howard Himmelstein's screenplay (like the vanishing voice-over) to make it seem as if divergent agendas were in conflict over the film's tone and shape. Rife with Wilde's witticisms ("Bigamy is having one wife too many—so monogamy!"), secret trysts and gossip aplenty, the story is quite intriguing; it builds, yet it suddenly withers with excess closure and a dubious moral about the truth being negligible and about oppressive patriarchal gender types being unchangeable.

Still, while reservations easily outweigh what praise I can must say, there's something easy on the eye and heart here. As the ostensible victim of Erlynne's scheme, Scarlett Johansson shows a refreshing, persistently girlish lack of ambiguity, up to in her cockier roles. Tom Wilkinson as a divorcee swooning over Erlynne displays irresistible charisma.

A Good Woman could be dismissed as middlebrow pap, but at least it manages to evoke some human, some tender emotions at the unabashedly adoring its 1930s setting. It also features one knockout come-on after another. □

You Say Party! Homelessness aside!

PLEASE THOUGH, BUY A GUITAR SO THE POOR DUDE CAN PAY FOR GAS

DAVID BERRY / david@vneweekly.com

Life, even for the bassist of an increasingly successful dance-punk group, isn't all about partying and dying, as it turns out.

Apparently there are also bills to pay, as **You Say Party! We Say Die!** bassist Stephen O'Shea learned, which is why, before he and his bandmates set out on their upcoming tour, he's trying to sell a few of his bass guitars. (Your chance to own a piece of possible indie-rock history lives at www.myspace.com/yousaypartywesaydie).

"You're calling me as I'm packing up my house, right now, because I can't afford to pay [rent] while we're gone on this tour and the one we're doing in the UK in May," O'Shea explains surprisingly nonchalantly, considering he's about to be homeless and all.

PREVIEW SAT FEB 18 (8 PM)
YOU SAY PARTY! WE SAY DIE!
WITH THE FROSTED TIPZ
THE VELVET UNDERGROUND, \$10

"I'm renting a storage unit and putting all my stuff in that; instead of \$700 a month, it's \$100. I might come and look at it once in a while, but I think it's couch-surfing until we can get the band perpetually touring."

That day might come sooner than O'Shea thinks: the group has caught the simultaneously cresting waves of the Canadian indie and dance-punk movements, and as a result has been gutting buzz from all over the place, including the aforementioned UK. It's been quite the rise for a band that was started after O'Shea caught a show by a group of Edmonton legends during a hitchhiking trip across Canada and decided that, if he was going to be on the road anyway, he might as well be playing gigs.

"I spent a summer hitchhiking across Canada, and I saw this show in PEI, this band called The Wolfnote was playing there," explains O'Shea.

"I thought that, you know, hitchhiking is a lot of fun, but playing a show every night and traveling has got to be even better. After seeing that show, I basically made my way back to Vancouver, found my friends, and we started this band. It's pretty much that show that got me stoked to put a band together and go out on tour." ▶



The Vertical Struts' birthday boy hits the road

lynn@vneweekly.com

Rock 'n' roll does not live forever," says Raymond Biesinger, the guitar-playing half of local noisemakers **The Vertical Struts**.

His fatalism is not entirely unwarranted: during The Struts's upcoming tour of Eastern Canada, Biesinger will be turning one year older, and even though he'll only be 27, he's already contemplating future as an aherm aging rocker.

"We're getting older, but life goes on and I've held that rock 'n' roll is a calling," he says. "Rock conditions are medieval and I did the and for this tour ... we'll be making \$3.50 an

PREVIEW THU FEB 16 (8 PM)
THE VERTICAL STRUTS
WITH MICHAEL PAUL & THE MEXICAN CHAOS
THE VELVET UNDERGROUND, \$10

hour [before expenses] while we're on the road

"It certainly isn't about money," he continues. "There is a lot of fun to be had, but people eventually want to be treated like human beings and not just like knock-off Mick Jagger."

Since Biesinger won't be in Edmonton on his actual birthday (he'll be on the road, somewhere between Winnipeg and Sudbury), he's going to have

to wait to see whether the band's other half, drummer Trevor Anderson, has any surprises in store for him on his special day. But from what Biesinger says, he's clearly not expecting anything spectacular from his even-more-ancient partner in crime.

"I think that all Trevor has planned for me on my birthday is not driving after dark because there are moose on the road over there and cars strike them and it kills people," he says.

"But because of the lack of excitement that will be had on the day itself [Feb 20], we'll be spreading it out through the tour and the Edmonton show will be my official Edmonton birthday thing. So don't forget to bring presents." ▶

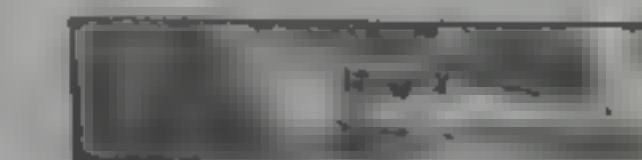
DJ HYPE • 40



RELIENT K • 47



THE SUBATOMICS • 55



Achtung!
Berlin ist
ein Zoo! Sie
lieben es!
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PREVIEW SUN FEB 19 (8 PM)
THE BERLIN ZOO
WITH THE BLAZING VIOLETS, THE JUICE, THE
SELL-OUTS
RIVERDALE HALL, \$8/\$5 WITH FOOD BANK GIFT

DAVID BERRY / david@vneweekly.com

Some bands get together by slapping up posters in local music shops. Some simply meet at shows. Some are just listless groups of friends with nothing better to do.

But it takes a special kind of band, a Philip Glass-inspired band of avowed Dadaists, to get together at the diorama exhibit at the Royal Alberta Museum.

"All of us were at the Museum, and we were in that exhibit with all the dead animals," explains Sophie Täuber, pianist for **The Berlin Zoo**, on the band's first moments. "We met in front of the moose exhibit."

Yes, it just so happened that on that fateful day, Täuber and her bandmates—bassist François Zolan, percussionist Vincent Price Jr and guitarist Pierre d'Arlington (they're pseudonyms, lest you think Edmonton has recently gotten an influx of descendants from European painters and American horror icons)—all gathered in front of *Alces* to admire its splendour.

As it turned out, they also all just happened to share a number of artistic ideals, namely early-20th-century surrealism and minimalism. Oh, and they all happen to have attended the Ecole des Beaux-arts in Nice, though they didn't know each other at the time. And now, a mere two months later, they're set to play their first show, a benefit for local arts school Vic Comp.

So what mystical, magical force could have possibly brought these four wanderers, these four kindred spirits, divided by time and place, together, against the odds, to that one very moose exhibit at that one very moment? An interest in taxidermy, mostly.

"Well, I like dead animals—it's kind of exciting, is it not?" says Täuber. "Taxidermy is gory, but I think taxidermy is tremendous. It's sort of like it's there but it isn't; it reflects this total impermanence. It's a really interesting concept that we want to deconstruct things and then look at them." ▶

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DJ Hype lives up to the, um, hype

LEGENDARY BRITISH DJ MAKES HIS FIRST VISIT TO (THIS) EDMONTON

SHEENA ROSSITER / sheena@vneweekly.com

EVEN THOUGH he barely lived in Edmonton, DJ Hype won't have to worry about suffering from a case of déjà vu any time during his visit to the City of Champions. The Edmonton that Hype knows is the suburb of London, UK, a city whose electronic music scene he's been involved in since the young age of 13.

"My history runs parallel to the electronic music history of the UK," says Hype, who began his involvement in the scene in the late '80s when he created a pastiche of predominately reggae-influenced sounds with UK rave pioneers Shut Up and Dance.

What originally attracted Hype to the rave and electronic music scene was not the music but the people, he says.

"I liked the diversity in the crowd. It's challenging and everyone is seen as one."

His natural talent has no doubt made huge advancements since his original involvement with Shut Up and Dance. It's been a long ride of gradual success, but Hype's hard work is paying off: he continues to be the muscle behind his brainchild (electronic music recording label Ganja Records), he still tours constantly, does a weekly radio show on London's Kiss 100, and is the resident DJ at one of the world's biggest clubs, London's Fabric. Clearly, even as a (relatively) elder statesman in the electronic scene, Hype has never worked harder.



PREVIEW

DJ HYPE AND MC DADDY
WITH A WHOLE LOT OF OTHER DUDES
STARLITE ROOM, \$20

"I need to keep working," he laughs, "to maintain my longevity."

THIS WEEK'S SHOW will be Hype's first visit to the non-UK version of Edmonton (he played in Calgary in 2000), and for his inaugural visit Hype will be joined by MC Daddy, who was also involved with Shut Up and Dance back in the '80s.

"It's great to be playing with MC Daddy," Hype raves. "We've grown up

together."

DJ Hype and MC Daddy will also be joined by other local MCs and DJs such as Degree, Sweetz, Shamik, Ms. Hatter and others at the Starlite Room, which will offer a drum and bass room and a separate room with break beats and funky house sour-

And even though these supporting acts hail from a less glamourous Edmonton than DJ Hype happens to be, he is incredibly excited to see what our E-town has to offer.

"I am honored and proud to still be part of the scene, and I am proud to be an ambassador of drum and bass," he enthuses. "I can't think of doing anything else." ▀

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Max Prime & Jon B are Hardly Novices

LOCAL HIP-HOP DUO PREPARES TO WOW AUDIENCES WITH THEIR NEW EP

PHOTO BY David@vneweekly.com

With Valentine's Day only freshly purged from our air, many a happy couple has doubtless spent the last week reminiscing about times gone by, about the fateful romance of their first encounters, about overpriced flowers and sex.

But not all pairs get off to as smooth a beginning as lovestruck couples. For local rap duo **Jon B & Max Prime** (producer and MC, respectively), their beginnings as an underground rap team were less auspicious even than exchanging glances in the supermarket.

The first time I saw Max, I had never heard of him before, and I remember thinking, 'This guy doesn't look like a rapper,'" explains Jon B, before looking at his partner a little sheepishly and explaining himself with a shrug. "I mean, no offence, but you were just kind of this guy who had a ponytail. Once you started rapping, though, I was like, 'Oh, he's really good.'"

It took a couple more gigs, a haircut and a local rap webboard to entirely seal the deal, but eventually the pair—who aren't, for clarity's sake, a romantic couple, just a professional one—decided the chemistry was right, and started almost immediately on an EP, *Hardly Novices*, set to be released this Friday.

Of course, just because they started doesn't mean the recording was completed all that quickly: the duo has been working on the eight-song disc for about a year and a half, a delay chalked up to a little inexperience and a little bit of a logistics issue.

"We were basically both doing something we had never really done before, and we were basically doing it by correspondence," explains Max, quieter of the two, which is odd considering he built his reputation on winning rap battles across the city. "Basically everything we did, we e-mailed or MSNed. As soon as I found something, I would convert it to MP3 and send it to him over e-mail," he explains. "Then when we were doing rough recording, he'd just record something in his basement, put it on an MP3 and e-mail it to me so I could hear what it was like." It was pretty nice to actually get a studio," Max adds, with a hint of a smile.

WITH THEIR ONLINE escapades and the likes of the first disc behind them, the pair are hoping to complete a full recording before the end of the year, in addition to hopefully hitting



PREVIEW

FRI, FEB 17 (8 PM)
MAX PRIME & JON B
WITH EPIC AND NOLFO
THE VELVET UNDERGROUND, \$8

hop community, a scene that's on the verge of busting loose: with local phenomenon Cadence Weapon showing up on national magazine covers, it might only be a matter of time, according to the pair, until we're as strong a rap centre as, say, Saskatoon.

Uh, wait ... Saskatoon?
"Saskatoon is actually a wicked rap

scene. You wouldn't know it if indie rap isn't your thing, but there's a lot of really good talent from Saskatoon," explains Jon, with no trace of irony. "They actually have a few artists that are doing really well in Japan. I've seen pictures where people have gone into HMV in Japan, and they go into a listening booth, and here's this big poster of some guy from Saskatoon."

"Yeah, I've never actually been, but I hear it's a fantastic place," agrees Max. "There's a lot of obscure artists but they just love their artists over there, and they make totally different music, really great music out there." □

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Raygun Cowboys &
Jakebox Shock
Friday Feb. 24
Our Mercury
Wednesday Night Heroes
City Streets

MARCH 2, 2006
DEAD ROCK STARS PARTY
FIRST NIGHT FOR
TRASHTRIATHURSDAYS
CUSTOMER APPRECIATION PARTY
PRIZES FOR COSTUMES
\$2.00 HIGHBALLS
AND DOMESTICS
TIL 12

March 10
Tricky Woo
Illuminati
Big John Bates

Bingo is back
every tuesday
in the lounge
for reals yo!

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- 1 - NE-YO - SO SICK
- 2 - ALL AMERICAN REJECTS - DIRTY LITTLE SECRET
- 3 - BLACK EYED PEAS - PUMP IT
- 4 - RAY J / FABOLOUS - ONE WISH
- 5 - SEAN PAUL - TEMPERATURE
- 6 - CASCADA - EVERYTIME WE TOUCH
- 7 - NELLY - GRILLZ
- 8 - JUELZ SANTANA - THERE IT GO (THE WHISTLE SONG)
- 9 - RELIANT K - WHO I AM HATES WHO I'VE BEEN
- 10 - BEYONCE / SLIM THUG - CHECK ON IT
- 11 - THE SHOW - WATCHIN' ME
- 12 - KESHIA CHANTE - RING THE ALARM
- 13 - JAMIE FOXX / LUDACRIS - UNPREDICTABLE
- 14 - MARIAH CAREY - DON'T FORGET ABOUT US
- 15 - MADONNA - SORRY
- 16 - MELISSA O'NEIL - LET IT GO
- 17 - GWEN STEFANI - CRASH
- 18 - KREESHA TURNER - BOUNCE WITH ME
- 19 - KANYE WEST - TOUCH THE SKY
- 20 - MARY J BLIGE - BE WITHOUT YOU
- 21 - KELLY CLARKSON - WALK AWAY
- 22 - EMINEM - WHEN I'M GONE
- 23 - THREE 6 MAFIA - STAY FLY
- 24 - ANDREAS - LOVE YOU RIGHT
- 25 - EMINEM / NATE DOGG - SHAKE THAT
- 26 - CHRIS BROWN - RUN IT
- 27 - THE PUSSYCAT DOLLS - BEEP
- 28 - KELLY CLARKSON - BECAUSE OF YOU (REMIX)
- 29 - NICKELBACK - SAVIN ME
- 30 - SHAWN DESMAN - MAN IN ME
- 31 - PINK - STUPID GIRLS
- 32 - CHRISTINA MILIAN - SAY I
- 33 - THE PUSSYCAT DOLLS - STICKWITCHU
- 34 - RIHANNA - IF IT'S LOVIN' THAT YOU WANT
- 35 - BRYAN ADAMS VS. PASCAL - RUN TO YOU
- 36 - NICKELBACK - PHOTOGRAPH

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BLUE CHAIR CAFÉ

Melissa Majeau, 7pm, donations

BLUES ON WHYTE EG

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Open stage hosted by Alberta Crude, 6-10pm

DUSTER'S PUB

Jam hosted by Brian Petrich

GRINDER

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JAMMERS PUB

Thursday open jam, 7-11pm

LANDER BAY AND GILL

Open stage with the Foster Boys (pop/rock/blues), 8:30pm-

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Jam hosted by the Dr. Oxide Band, 9pm-1am

JULIAN'S PIANO BAR

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NEST

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URBAN LOUNGE

Coldspot, Euphonic

WILD WEST SALOON

Brett Barrow

VELVET UNDERGROUND

Vertical Struts, Michael Rault and The Mixed Signals

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DJS

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Escapade Entertainment

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Thump intronica with the DOK Soundsystem

BUDDY'S

DJ Squiggle, Yohko

DECADANCE

Sweetz, T-Bass, Benzin Funk

ESMERALDA'S

Thursday top 40 country

FILTHY McNASTY'S

Punk Rock Bingo with DJ S.W.A.G.

FUNKY BUDDEA (WHYTE AVE)

Requests with DJ Damian

GAS PUMP

Top 40/dance with DJ Christian

SHAW CONFERENCE CENTRE

Kardinal Otfishall, Moka Only

STARSIDE ROOM

40/dance with DJ Christian

KAS BAR

Urban House with DJ Mark Stevens, 9pm

RECOASTER PUB

Night with DJ Odan

NEW CITY LIBRARY

Trashed Thursdays with DJ Texas Chainsaw Mascara, DJ

WILD WEST SALOON

Brett Barrow

CLASSICAL

ALL SAINTS ANGELIC

CD Release, Max Prime and Jon B (CD release), no minors, 8pm (door), \$8 (door)

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FRANZ FERDINAND

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FEBRUARY 17, 2006

ROMAN'S 40TH BIRTHDAY PARTY PART:2

JERRY JERRY & SONS OF RHYTHM ORCHESTRA

RAYGUN COWBOYS JUKEBOX SHOCK



Friday Feb 24

Our Mercury

Wednesday Night Heroes

City Streets tour kickoff

OUR MERCURY
CD release on smallman records
Wednesday Night Heroes
City Streets



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every tuesday
in the lounge
for reals yo!**



**GARAGE, PSYCHO
& ROCKABILLY
EVERY WED
W/DJ SEIZURES
& DAN ELECTEAU**

MARCH 2, 2006

DEAD ROCK STARS PARTY

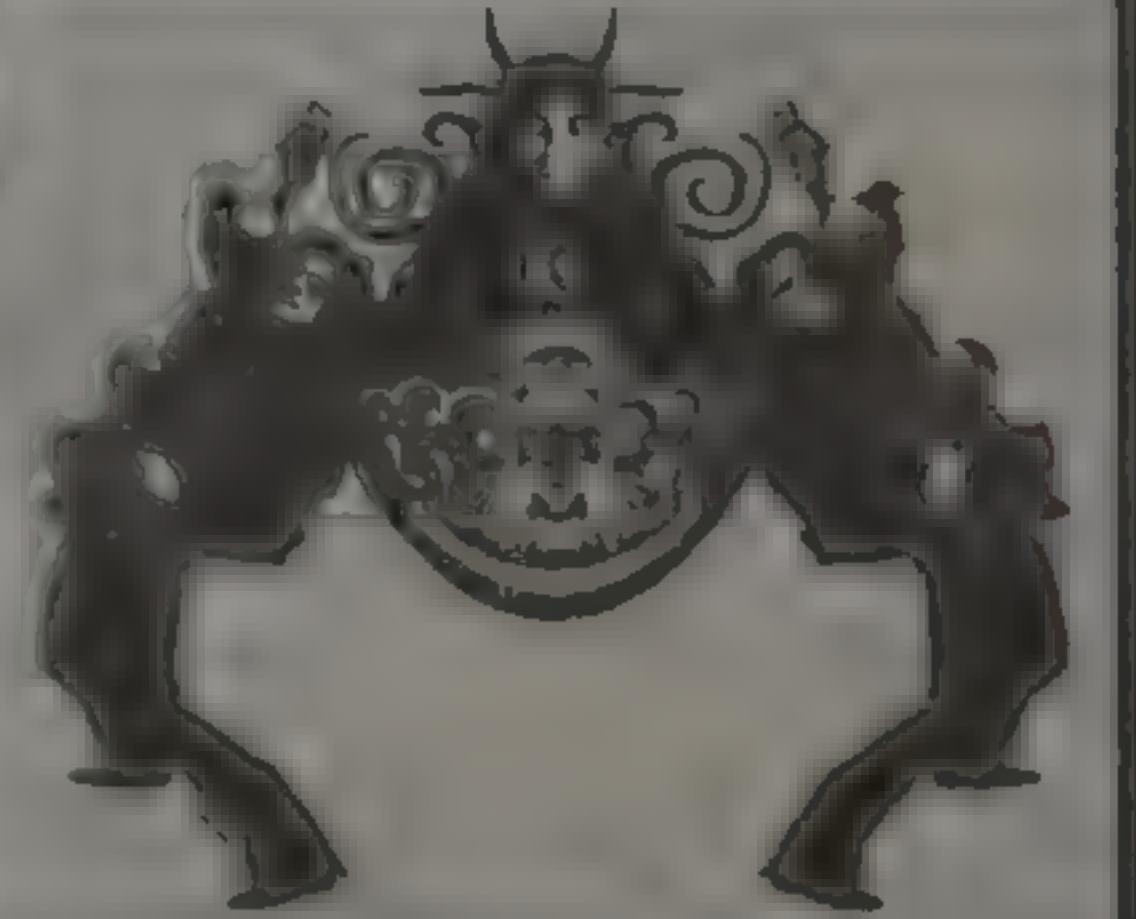
FIRST NIGHT FOR TRASHTRIATHURSDAYS

CUSTOMER APPRECIATION PARTY

PRIZES FOR COSTUMES @ MIDNIGHT

\$2.00 HIGHBALLS AND DOMESTICS TIL 12

March 10, 2006
Tricky Woo
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FEBRUARY 17, 2006

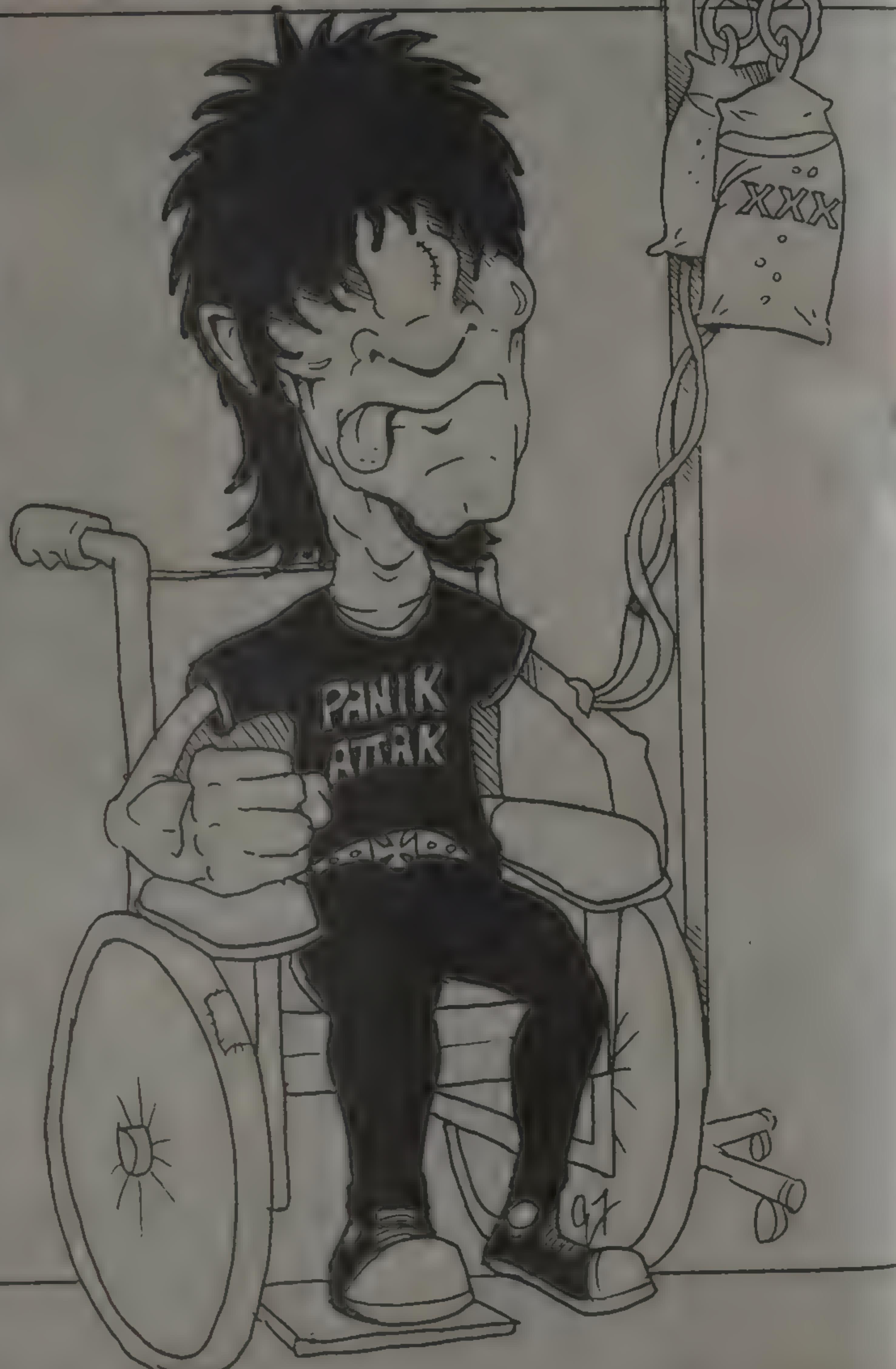
ROMAN'S 40TH BIRTHDAY PARTY PART:2

JERRY JERRY

& SONS OF RHYTHM ORCHESTRA

RAYGUN COWBOYS

JUKEBOX SHOCK



Born again? Try 28 times over

RELIENT K CELEBRATES GUITARIST'S SPECIAL DAY BY (CHRISTIAN) ROCKING OUT

EDEN MUNRO / eden@vnewweekly.com

Planning birthday parties is a thankless chore. Baking the cake is always messy and eating it will only make you fat. Balloons and those tacky e-paper streamers are expensive, not mention harmful to small children and environment. And having your home filled with freeloading guests who drink your booze?

As I said before, there's nothing more rewarding than planning a birthday party. But the guys from Relient K, like the bolesome Christian pop-punkers that are, have decided to make the birth of their guitarist an extra-special affair. The Matt Hoopes Birthday Tour kicks off on Feb 15, the actual day Hoopes was born (plus several years), and after an initial birthday show, the band will be celebrating the event until the tour is over 28-odd gigs in April. Eat your heart out, Raymond Biesinger! (See Vertigo's birthday story on page 39.)

One of the main reasons they've decided to put on a shindig before each show is so they can mingle and pay some thanks to their devoted fan base. "Every show, we're going to have a birthday party with our fans and our fans," frontman Matt Thiessen explains. "It's just a way to say that we appreciate everything they've done for us over the years. Because of them, we had a gold record before anyone [in the mainstream]



PREVIEW

WED, FEB 22 (8 PM)
RELIENT K
WITH MAXEEN AND THE ROCKET SUMMER
RED'S, \$17.50

knew who we were. So, we're really grateful to them and we try to have a very personal relationship with our fans."

NOW DON'T MISCONSTRUE that last part: Thiessen's not talking about loose women with even looser morals. He's being completely sincere—in fact, the members of Relient K make it a habit to personally place phone calls to some of their most dedicated fans.

That kind of unpretentiousness and genuineness could be partially attributed to the band's Christian beliefs. At the begin-

ning of their career, Thiessen says, they were heavily marketed as a Christian-rock band, when in all actuality they were just Christians in a rock band.

But now that the band's broken through into the mainstream with their latest record, *MMHMM* (thanks to a deal with Capitol Records, they're now on radio and MTV), Thiessen says the band is still avoiding the listener alienation that might result from infusing the music with personal beliefs.

"We don't write about, like, the Bible or stories in the Bible. It's more about our faith and how that affects us in life," he says. "We write songs about that not because we want to preach, but because our faith's important to us. And really, why shouldn't we write songs about that?" □

Studio begone! Karla Anderson flees back to the stage

EDEN MUNRO / eden@vnewweekly.com

The recording studio is a mystifying space. It allows musicians to create permanent, everlasting impressions of their songs, but it also has a tendency to stifle creativity, reducing the music to a pale imitation of the raw material.

That's exactly what Karla Anderson was experiencing for the first year and a half that she spent in the studio.

"I was making a record and it will probably never see the light of day," Anderson says. "I found that I got so far away from the actual music. Ultimately, I think I'm a live performer."

After manager and co-producer Neil MacGonigill saw Anderson's frustrations and insisted that she make herself happy, Anderson scrapped those earlier sessions, reconvening for three days in an old house with three experienced musicians at her side (guitarist Keith Glass, bassist Mike Lent and percussionist Kenny Malone) and with producer Miles Wilkinson (who has worked with Emmylou Harris and Guy Clark) manning the equipment.

"When you go into a studio, you've got a lot of rules," Anderson explains. "There are a lot of things you have to follow while you're perfecting everything and the great thing about Miles is he's not worried about any of that. He said, 'I don't want you guys to over-think how you're going to end this song. I just want you to end it.'"

Wilkinson provided an environment that allowed Anderson and the band the freedom of just playing together without headphones or physical barriers between them. They were able to lock eyes and simply create the music, resulting in a sparse sound that avoids the sterility that plagued Anderson's previous sessions.

"For me, that's how I love to create stuff," she says. "I like things to just flow as they may. That's as close to the truth as you can get." □

PREVIEW

WED, FEB 22 (7:30 PM)
KARLA ANDERSON
WITH GORDIE SAMPSON
THE ARDEN THEATRE \$22.50

Top 10 Ringtones

1. Welcome 2 Detroit - Trick Trick
2. Check On It (Intro f. Slim Thug) - Beyoncé
3. Gold Digger - Kanye West
4. Don't Forget About Us - Mariah Carey
5. My Humps - Black Eyed Peas
6. Thunderstruck - AC/DC
7. We Be Burnin' - Sean Paul
8. Candy Shop - 50 Cent
9. Don't Cha - The Pussycat Dolls
10. We Belong Together - Mariah Carey

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NEW WEST

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10TH ANNIVERSARY PARTY

diz

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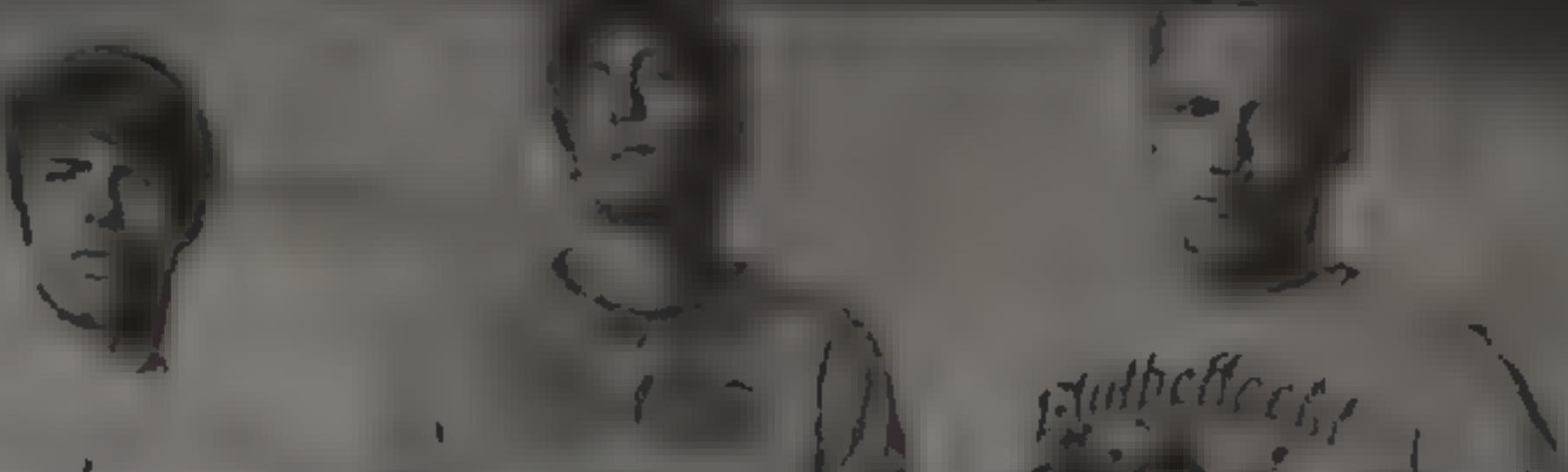
SATURDAY FEBRUARY 18TH
SONIC 102.9 and VUE WEEKLY PRESENTS

604 RECORDING ARTIST

ARMCHAIR CYNICS

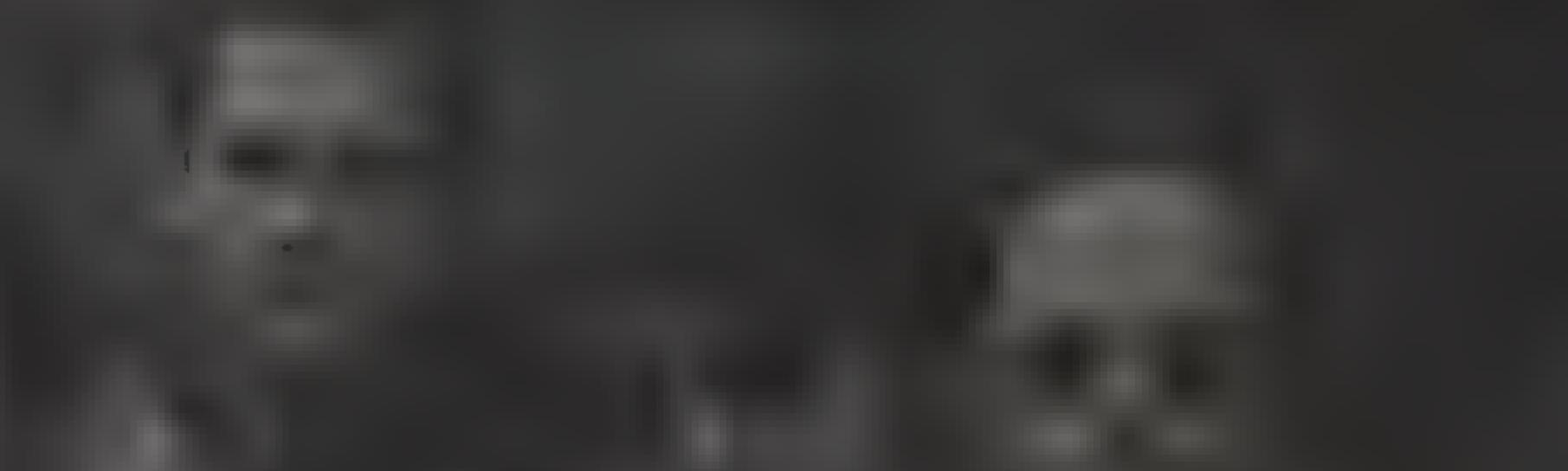
with LONG WAY DOWN and ELLIS

TICKETS ARE \$10 IN ADVANCE AND ARE AVAILABLE AT TICKETMASTER, BLACKBYRD MYOOZIK, LISTEN RECORDS, MEGATUNES, FS, THE POWERPLANT, E.T.L.C. INFO DESKS, AND THE POWERPLANT.



SATURDAY FEBRUARY 25TH
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The Powerplant is a service of Your Students' Union for UofA Students, staff
and faculty, and their guests. All shows are 19+ unless otherwise indicated. Doors open
at 8:00 pm unless otherwise stated.



REVUE / FRI, FEB 10 / PANIK ATTAK / NEW CITY While some would argue that punk is the exclusive territory of misbegotten yobs, there's plenty of veterans around still doing their thang. One such animal teenager is local legend Roman, who turned his 40th birthday at New City last weekend with the band Panik Attak. Playing a pure and summative form of punk that goes back to the halcyon days of the '80s, Panik Attak boils punk down to its snarling essence and slams it down on stage with the subtlety of a sledgehammer. Somehow or another, Roman even managed to stay sober enough not to fall down on stage, but then again, he was still young and there was still lots of time later on to give his liver a workout. —PHIL DUPERRON / phil@vneweekly.com

Philosopher Kings regain the throne

MIKE LAROCQUE / mike@vneweekly.com

Bands, for the most part, never break up. First they take a break after a tour, then their forthcoming album is delayed, only to be followed by an announcement that they're on hiatus and, eventually, there is an acceptance by everyone who cared about the group that, for better or worse, they're gone.

This seemed to be the fate of Canadian rockers The Philosopher Kings, whose last album was released in 1998. After that, the group seemed to have gone their separate ways until the announcement of a new album, released on Valentine's Day, heralded the return of the band.

"We were all just doing our own thing," says head Philosopher King Gerald "Jarvis Church" Eaton. "We're all friends, though, so we've all been in contact. It wasn't just like we were all walking into a room without seeing each other in eight years. Also, our manager had kind of been asking us once a year when we were going to do a new album, and I think enough time had passed that we all thought doing a record could be fun."

The eight years since the band's last studio album, *Famous, Rich and Beautiful*, wasn't spent idle. Eaton began a successful solo career as Jarvis Church, and Kings Jason Levine and James McCollum created the animated band Prozzak.

With much of the group finding success in their own careers, logic would predict a clash of egos when the group came back together to write and record their latest album, *Castles*.

PREVIEW

SAT, FEB 18 (8 PM)
THE PHILOSOPHER KINGS
WITH JAMES BRYAN
STARLITE ROOM, \$27.50

Eaton, however, attributes his bandmates' individual successes as the main reason tensions didn't boil over.

"It was very easy for everyone to just leave their other hat at the door," explains Eaton. "Nobody had the sense of desperation of this being their livelihood or being their only source of artistic expression. We never had a preconceived notion of what we wanted it to sound like, so it was very pressure-free—just us getting into a room and making music."

But just because they're all still friends doesn't mean the pressure is off. Eaton admits that The Philosopher Kings never spent time as the "it" band, a fact that makes their hits like "Hurts to Love You" stand out as tracks that could have them looking like relative one-hit wonders.

Eight years is a long time to be away from anything, but according to Eaton, the band isn't too worried about living up to any past success.

"There's always a pressure to come up with hits when you're an artist," says Eaton. "It's one thing to make music that you like, but it's tricky to make music that you like and that everyone else likes as well. The only think we wanted to prove with this album is that we always make quality music. When we were in the studio and realized that it was all working and sounding great, the pressure started to go away." ▀

Ellis, please tell us about yourselves

PREVIEW SAT, FEB 18 (8 PM)
ELLIS
WITH ARMCHAIR CYNICS
POWERPLANT, \$10

BRYAN CARROLL / bryan@vneweekly.com

Why do so many local rock acts feel the need to name themselves after road? The tight-trousered eyeliner divas Calico Drive named themselves after the street many of its original members grew up on while the local alcoholic beverage aficionados City Streets apparently chose to take a wider view of their environment.

Edmonton's Ellis, the brit-pop-esque brainchild of frontman Darren Labrentz, is no different.

"I was in San Francisco a couple of years ago on an extended road trip," Labrentz explains. "I was staying on Ellis Street, and the good vibes, dancing and music writing influenced the kind of music we're making."

Music that is currently being heavily promoted, it turns out, thanks to guitarist Kory Read's new job.

"He's the new morning guy at Sonic 102.9," says Labrentz. "It's great because this upcoming gig being promoted every morning gets our name out way more and will help us make way more impact on the local scene."

Ellis isn't just interested in making an impact locally, however. The band recently recorded at Nickelback frontman Chad Kroeger's studio, an Abbotsford, BC barn with producers Brian Howes and Joey Moi.

"It led to a new four song EP that we're distributing ourselves at live shows, or through our website," Labrentz says. "Two of the songs are redevelopments of stuff off the original demo; the other two songs are new."

This musical success has led Labrentz leaving his job as a teacher, a profession he shares with bandmate Read. "It's a strange coincidence really, but I think being a teacher, being in front of people, being drawn to the arts, it's all connected." ▀



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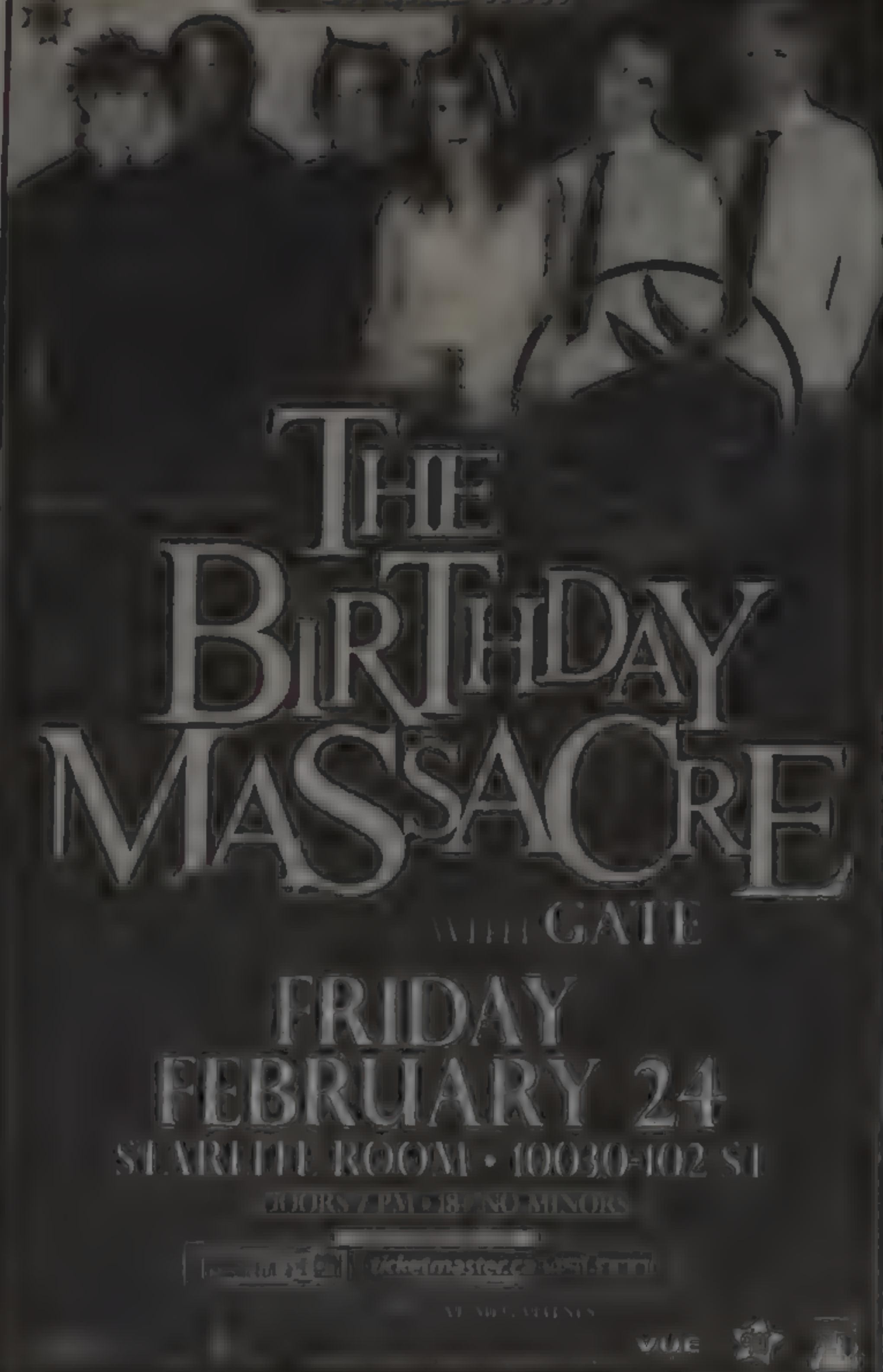


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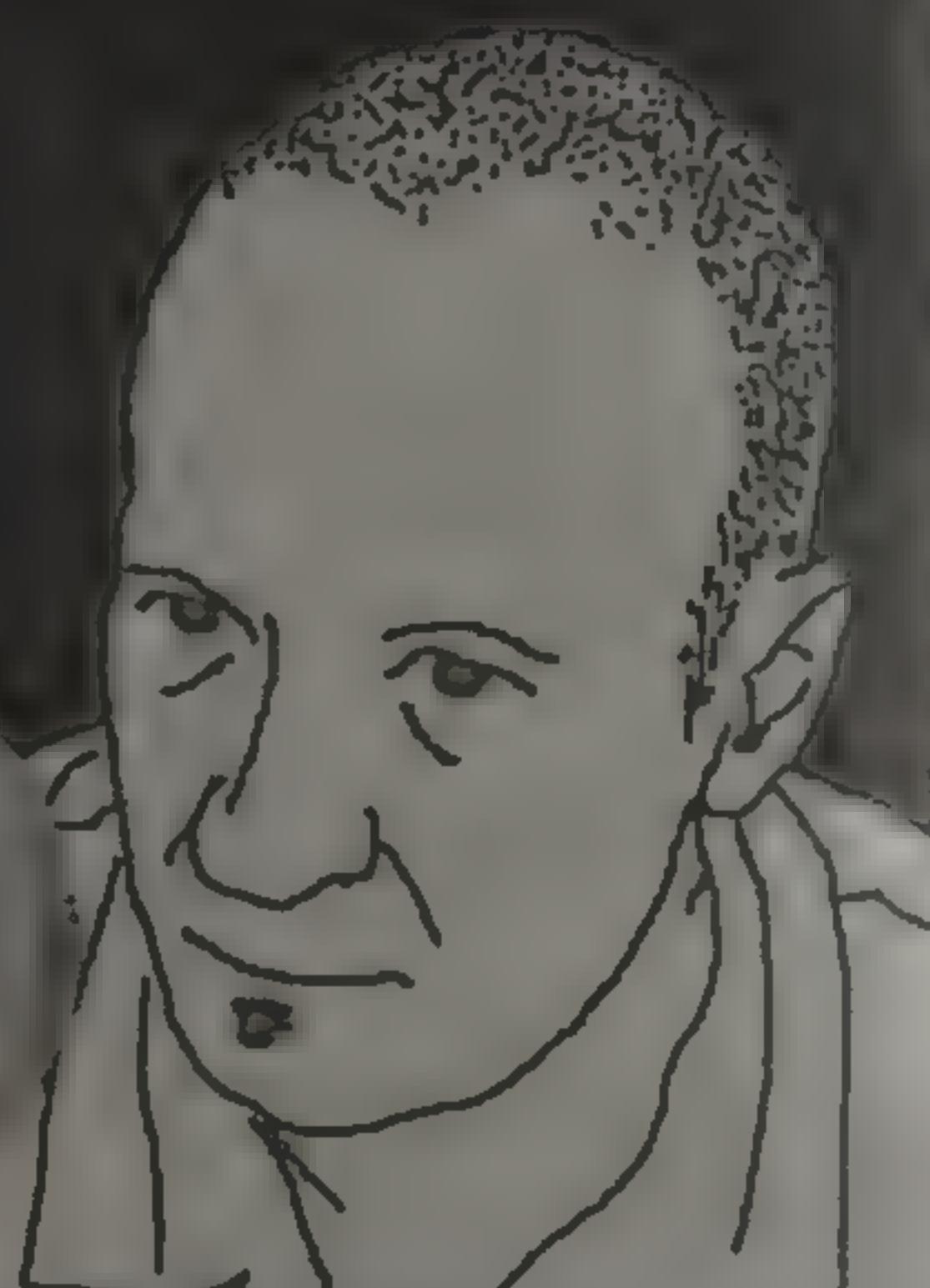
The Philosopher Kings
WITH GUESTS:
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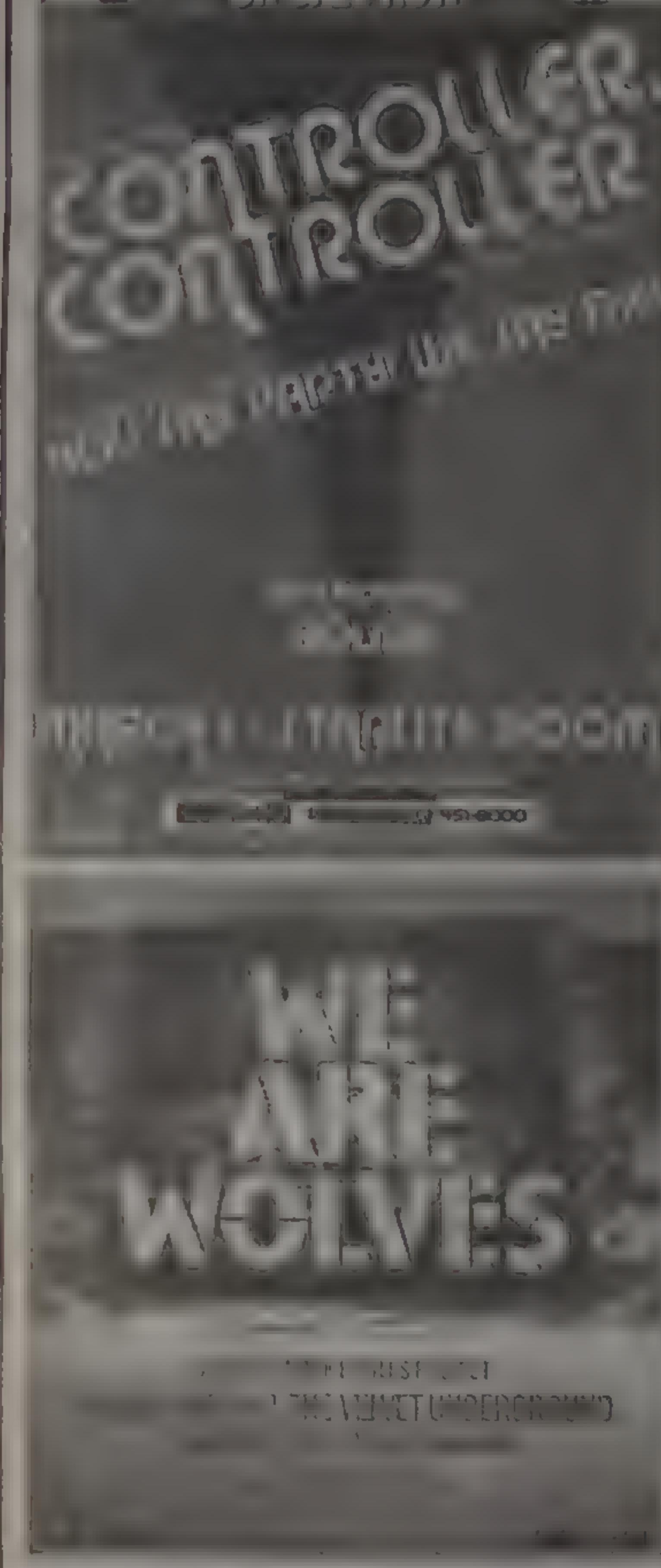
Bob Mould
Solo Acoustic Performance
INCLUDING SONGS FROM HÜSKER DÜ AND SUGAR
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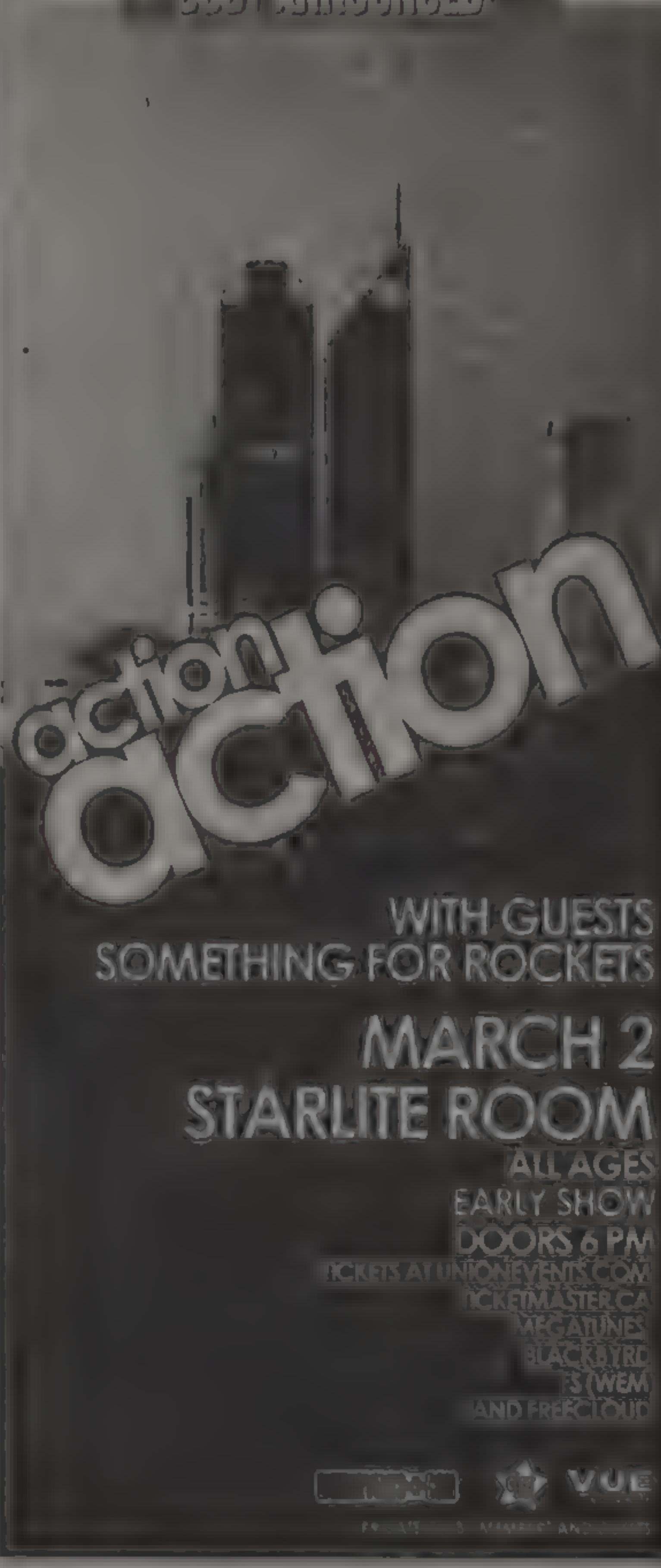
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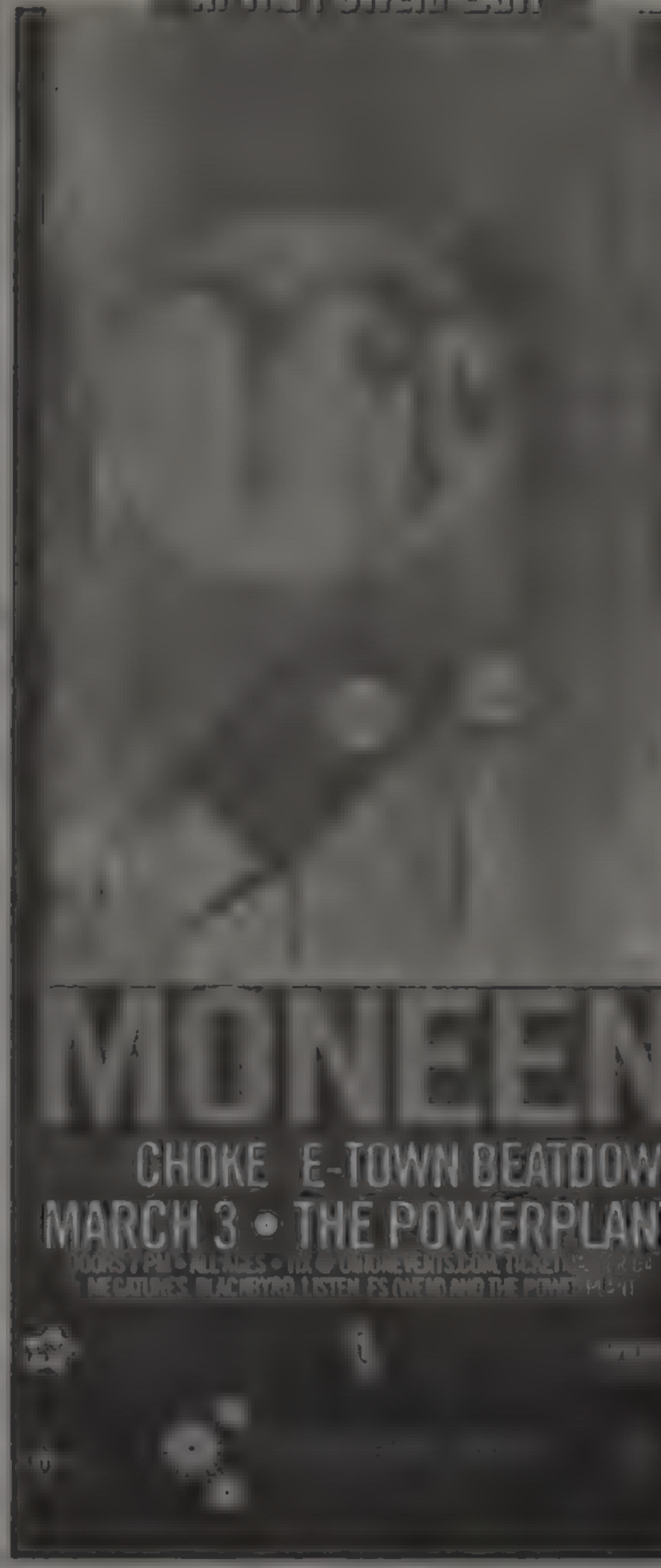
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WITH GUESTS:
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MARCH 3 • THE POWERPLANT
ALL AGES • TWO SHOWS FROM 10:30 PM TO 1:30 AM
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a perfect murder
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LICENCE: BLACKBYRD, FS (WEM), FREECLOUD

FROSTBITE

DEATH BY STEREO

BIGWIG

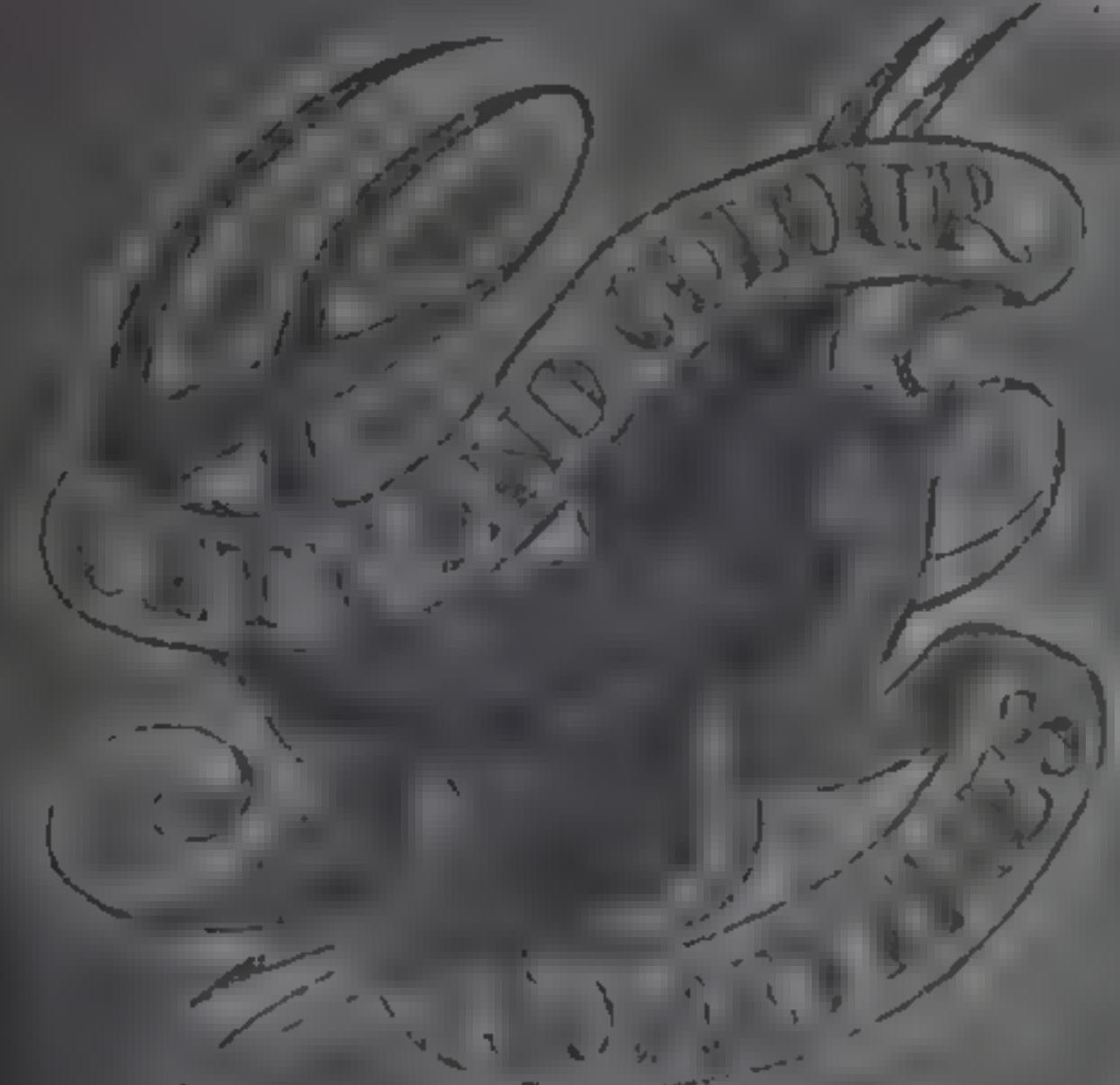
BIG D & THE KIDS TABLE
THE FLATLINERS

MARCH 22 STARLITE ROOM

ALL AGES • DOORS 7 PM

LICENCE: BLACKBYRD, FS (WEM), FREECLOUD

VUE VUE VUE



Devon Green
DATE UNKNOWN

MARCH 24

SORRY SOLD OUT

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WINTERSLEEP
VELVET UNDERGROUND
MARCH 29

METRIC
SHOW PLACE CENTRE
MARCH 30

HORRORPOPS
STARLITE ROOM
APRIL 11

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REVUE / SAT, FEB 11 / I (HEART) SKATEBOARDS / LATITUDE 53 GALLERY When I arrived at the I (Heart) Skateboards art auction at the end of a long, hard day, I was hurting for some noises from Edmonton's Red Medicine. Their songs started out slowly, with effects drenched yet euphonious guitar notes, and I sat against the wall for a good part of the set, gently nodding my head completely out of time with the rhythm, bumping it against the wall ever so slightly. A wall of sound built imperceptibly higher into a catharsis of chaotic crescendo, hypersonic drumming and guitar feedback, only to crash like waves over my mind and subside into those pretty little guitar notes and a ringing in the ears. Exciting, yes, but for some reason I was tempted to just sit against a wall and zone out—like I was in some kind of good Medicine. —IRALGH ANDERSON / ir@vnewbally.com

Potter and his sax come up from the Underground

EDEN MUHRO / eden@vnewbally.com

Jazz saxophonist Chris Potter has been fortunate enough to play with plenty of the genre's greats, from Red Rodney to Dave Holland, allowing Potter the opportunity to hone his skills and learn from the masters, eventually using those experiences to make the transition to leader of his own group.

Potter and his band of drums, guitar and electric piano (that's right, no bass player!) spent a good chunk of 2004 out on the road developing songs together before laying them down in the recording studio.

"It was a really nice thing to be able

PREVIEW **SUN, FEB 19 (8 PM)**
CHRIS POTTER'S
UNDERGROUND
YARDBIRD SUITE, \$24

to do, because you don't always have that luxury," says Potter. "It was especially important with this band, because the way I was writing, I was trying to leave a lot of things open. I wanted to figure the arrangements out organically by seeing what works from night to night.

"It's an exciting thing for me to be a part of," he continues, "because once we're up there on the band-

stand, it evolves in a way that's bigger than any one of us. It's fun to go along for the ride."

On Potter's latest album, that has taken a turn into funk-based rhythms. "I've loosened up my conception of what jazz is to let in new influences from other kinds of music," he admits. "I still consider it jazz music, but I'm trying to bring other things into it."

"It seems like the best way to honor the memory of all those who came before," he adds, "is to do what they did and try to make something that feels relevant to the time that you're living in." □

WWW.SU-VENTURES.COM

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Wednesday Feb 22nd

W/ Mariana's Trench

Doors at 7:00pm
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available at Tickermaster, HUB, SUB, CAB
and ETC Info Desks (U of A campus), The
Powerplant, and www.thesoundradio.com

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THE SOUNDRADIO.COM

www.theoryofadeadman.com
www.LTUSLCO.com
www.thesoundradio.com
www.654records.com
www.fu-front-here.net
www.myspace.com/theoryofdeadman

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MMHMM

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One lucky person wins a pair
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BECAUSE WE FORGOT TO
MENTION IT IN OUR AD LAST WEEK
AND IT'S SORT OF IMPORTANT.
SO I SAID "SURE BITCH".
THEN ELI TOLD ME TO PUT

FRACAL PATTERN
& THE FROSTED TIPZ
AS THE OPENING BANDS,
AND I SAID "NO WAY".

The
Philosopher
Kings & James Bryan

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PARTY!
WE SAY
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ALBUM REVIEWS

NEW SOUNDS

DESTROYER
DESTROYER'S RUBIES
(MENGI)

MARC MORIN / marc@vneweekly.com

Almost two years ago, the ugly socialites of Magneta Lane released their first EP, *This Rock*. *The Constant Lover*. Technically, the disc fell under the category of indie rock, but it was atypical of anything else put out at the time. It wasn't artsy-and-crafty or extreme enough to be considered unpalatable by the masses; it was a straight-ahead loud-rock album, with each track worthy of being released as a single, more polished and catchy than a Sleater-Kinney disc, but just as piercing.

THIS ROCK

THE CONSTANT LOVER

Their latest full-length, *Dancing With Daggers*, doesn't stray too far from the EP, but the trio has benefited greatly from the influence of their producers, Jesse Keeler (MSTRKRFT, Death From Above 1979) and Al-P (MSTRKRFT).

As the band's only vocalist and guitarist, Lexi Valentine's in charge for most of the record. Her distinctive, deep vocals are just as powerful as her guitar riffs, and offer up lines like "I'm always digging bloody daggers in my spine" that set the record's vaguely morbid outlook on love.

Nadia King's drums, clearly reminiscent of DFA 1979 beats on the track "22," follow Valentine's lead and French's bass is given special attention on the catchy "Bridge to Terabithia."

By the end, you'll realize that it's a deceptively simple record. After all, there's only one voice, three instruments and no artificial effects, but *Dancing With Daggers* is still fierce enough to draw blood and leave a scar.

Rubies, that sets the pace for the rest of the record. The tone is set early: the album is filled with Destroyer's incredible pop-blues style, and his vocals have the confidence and sway of David Bowie combined with the folk styling of Bob Dylan.

Other standouts include "European Oils," which combines a wonderful layering of guitar with a piano part that sounds almost dreamy, and "3000 Flowers," the disc's most rock 'n' roll song, which pulls it together perfectly with saxophone and some amazing guitar work.

What really strikes me with this album is how the different instruments are layered throughout the album. Everything does not play in unison: sounds simply play at their own pace, perfectly synching up with the beat of the song, creating some incredibly unique music.

BUTLESS CHAPS
WHERE NIGHT HOLDS LIGHT
MINT RECORDS

EMMA SASSE / emma@vneweekly.com

Layered with banjo, piano, horns, jangly guitars, accordion, autoharp, and rolling vocals, this is a splendid, velvety addition to the Buttless Chaps' expanding oeuvre.

Since 1998, the Victoria-based Chaps have put out a self-described electro-country album every year, but

Where Night Holds Light defies monikers, landing more in the tradition of Calexico or Iron & Wine without avoiding any twinge of twang.

The Chaps aren't afraid to let their course. Four songs exceed five minutes, and the circular return to the chorus, seamless changes in lead singer Dave Gowans' sorta-melodic tones carries one song into another with ease. Previous criticisms of Gowans' vocals as too melodramatic—too Tea Party—are blunted on this year's Chaps album.

The time to avail oneself of Where Night Holds Light is at or around hour two of a road trip. The novelty worn off. The excitement of ditching the city bleeds into an introspective deference to the passage of time. This album fills that gap in space and time. Buy it and get out of town.

VARIOUS ARTISTS
ROCK FOR RELIEF
(FOUNDATIONS)

EDEN MUNRO / eden@vneweekly.com

Rock For Relief is a noble cause, for sure, gathering together 12 songs for the purpose of raising money to help people hurt by natural disasters.

Jack Johnson is the closest to a household name among the artists, so it's fitting that his "Times Like These" leads the album off, setting the tone for what's to come: mellow, relaxed tunes.

It's all good, but most of the songs fall short of capturing the emotions which accompany disasters like the Indian Ocean Tsunami and Hurricane Katrina. The people who this album meant to benefit have suffered immeasurably and they deserve music that challenges the more fortunate listeners.

There's no need to take it easy. This should hurt. For the most part, though it's easy, comfortable listening.

There are two exceptions to this rule, though: The Clarks' "Fast Moving Cars" captures the feelings of hopelessness that arrive with overpowering images of human suffering and Dispatch's "Outloud" accepts the fact that there's only so much a person can do in this world, while allowing a glimmer of hope to creep into the viewpoint. It's a nice way to finish the album, giving it the sort of weight that a cause like this deserves.

WATERMELON SLIM & THE WORKERS
WATERMELON SLIM & THE WORKERS
(NORTHERN BLUES)

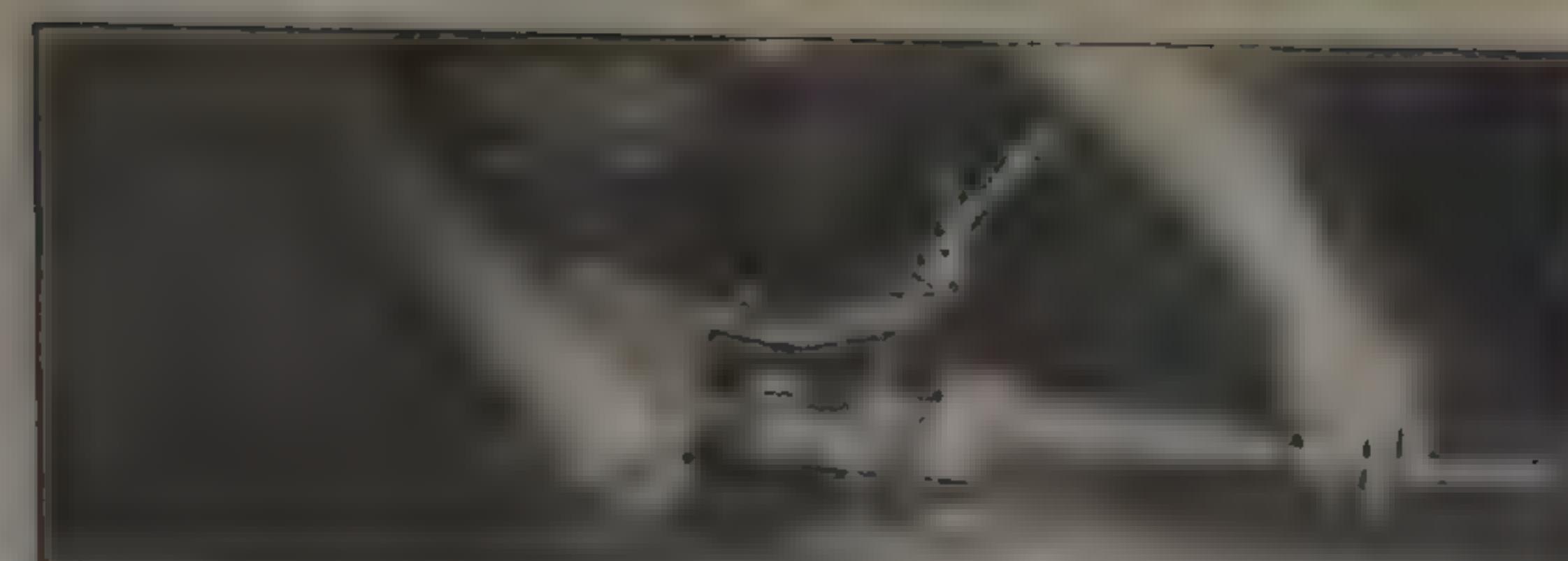
There's just no way that music on this self-titled album from Watermelon Slim & the Workers could live up to the artwork. Not a chance.

There he is against a stark white background, dressed in an old suit, his face ravaged by the years with his

top 10 sellers

01. the life pursuit belle & sebastian	06. s/t clap your hands say yeah
02. the greatest cat power	07. in the dark
03. dinos surjan stevens	08. standing in the way of control gossip
04. the life pursuit belle & sebastian	09. the life pursuit
05. brave & the bold tortoise/bonnie prince billy	10. via eccentric soul: deep city label

get here quick on bus # 3, 5, or 135 west from downtown or the #7 north from the southside



Skateboarding takes a back seat to rocking for Subatomics' Bretzer

BRYAN CARROLL / bryan@vneweekly.com

This past summer you couldn't open up a newspaper in this city without reading something about the local teenaged garage-rock trio **The Subatomics**. And while the exposure netted the boys in the band plenty of new fans, claims that they only practiced when guitarist Travis Bretzer had injured himself skateboarding left many wondering whether skateboarding or the band would win out.

Well, the city's hipsters can rejoice, since Bretzer is claiming that while he still likes skateboarding, he is slowly weaning himself off of it.

"I'm giving it up," he says, "to become one with my guitar."

While a lack of injuries and a newfound closeness to his instrument are both excellent ways to ensure continued artistic output from The Subatomics—not to mention all of the extra press and throngs of screaming fans—none of these things seem to have influenced Bretzer's regular life to any great degree.

PREVIEW

FRI, FEB 17 (8 PM)
THE SUBATOMICS
WITH THE NEW KINGS,
AUTOMATIC EVERYTHING
SIDETRACK CAFÉ \$8

"I'm still a loser," he laughs as he explains that his success as a musician hasn't exactly led to more frequent romantic encounters. "I don't get any more dates."

Nonetheless, the Subatomics are excited to do what they do. Displaying the Subatomics' celebrated youthful exuberance, Bretzer reveals that while a long-rumoured recording deal with Edmonton label Pop Echo may not happen, California's Alive Records has expressed interest in distributing the band.

To that end, The Subatomics have been hard at work at local studio Riverdale Recorders with producers Bryan Kulba and Terry Tran.

"The first song, 'Runaway,' is already on the Ruckus Compilation and the other song, 'Walk On,' I'll throw that on the Internet once it's mixed," Bretzer explains. "Then if those guys in California like it enough, we'll have a record!" □

KARL WOLF FACE BEHIND THE FACE (UNIVERSAL)

ESS MOROZ / ess@vneweekly.com

It's always interesting to try to ascertain what an artist is trying to say to their audience with their album artwork.

In the case of former Sky frontman Karl Wolf, whose debut solo album *Face Behind the Face* arrived in stores on Valentine's Day (www), the message seems to be simply that Karl still has a pretty decent body.

Here's topless Karl pouting from under the brim of a white baseball cap. Here's Karl biting his lip and showing off the elastic of his Hugo Boss underwear. Here he is reclining seductively on a chesterfield. You get the idea.

Unfortunately, though, upon actually listening to the CD that accompanies this collection of soft-core gay porn, it's pretty evident that Wolf's body of work is decidedly less impressive.

Overwrought, super-slick production recalls the worst of the mid-'90s gay bands, and Wolf's obviously auto-tuned singing (well, moaning and groaning) make Britney Spears sound good and visceral.

In a word, it's a flop.

It's a few here that deserve special consideration. The song "Bootyful" (s. "Bootyful") features the classic duplet "My boyz are like 'what a

dog'."

At the real gem is the title track, where Wolf repeatedly croons "Just catch the wolf take over much / And ladies you can touch."

Really? □

QUICK SPINS

WHITEY AND TB PLAYER

quickspins@vneweekly.com

THE OLD SOUL THE OLD SOUL (UNIVERSAL)

Sweet songs filled out with All manner of crazy crap It's pleasing crap, though

CENTRO-MATIC TRIGGERS AND TRASH HEAPS EP (MISRA)

It's like heroin: You get a taste and soon you're Stabbin' dudes for more

BUCKCHERRY (UNIVERSAL)

Yeah, these jerks are back Still foul-mouthed, still retreads, and Still embarrassing

CONGOTRONICS 2 BLISS N' RIDE FROM THE URBAN JUNGLE (CRAMMED DISCS)

It's another stunner Buzzed out, primal, avant-garde With zero pretense

PUPPETMASTER CREATURE SHOCK RADIO (LOUISVILLE)

Creepy clay puppets Gimmicky like Gorillaz But with no budget

TANGO SERRA THIS IS IT (UNO)

Every single time A roots-rock band makes a disc God kills a kitten

MADCAPS

VOX TONE

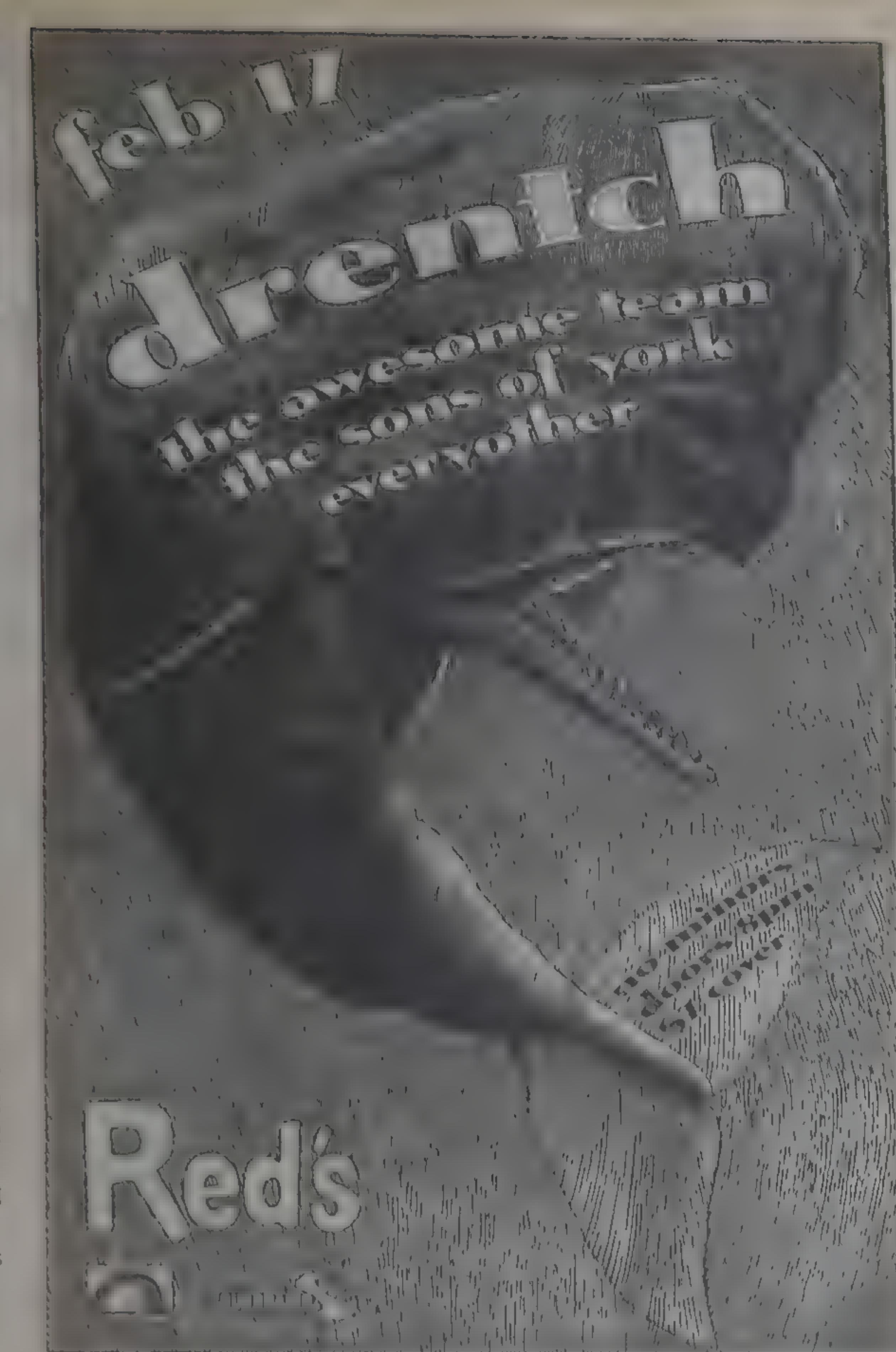
Y'know, French music Just hasn't been the same since Bootsauce fucked off

ROB AYERS WHYTE AVENUE CRAMMED (RAPSTER)

The disc for cruising With your closeted buddies Up and down Whyte Ave

COLLECT SOUND MASTERS (NINJATUNE)

All over the map Like Magellan or that dude Who killed Indians. □



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1. She Wants Revenge - She Wants Revenge (flawless)
2. The Co-Dependants - Live At The Mecca Café Vol.2 (indelible)
3. Rosanne Cash - Black Cadillac (capitol)
4. Karla Anderson - The Embassy Sessions (indelible)
5. Elliott Brood - Ambassador (six shooter)
6. Beth Orton - Comfort For Strangers (emi)
7. Sarah Harmer - I'm A Mountain (cold snap)
8. Cat Power - The Greatest (metador)
9. Tori Amos & Bonnie Prince Billy - The Brave And The Bold (overcoat)
10. Jack Johnson & Friends - Curious George (brushfire)
11. Harry Manx - Mantras For Madmen (dog my cat)
12. Bruce Cockburn - Speechless (true north)
13. Gogol Bordello - Gypsy Punks (sideonemummy)
14. Clap Your Hands Say Yeah - Clap Your Hands Say Yeah (pyth)
15. Colin Linden - Eatin' Back To Tennessee (true north)
16. Corb Lund - Hair in my eyes like a Highland Steer (stony plain)
17. Candence Weapon - Breaking Kayfabe (upper class)
18. Never Ending White Lights - Act:1 (maplenationwide)
19. Robert Pollard - From A Compound Eye (merge)
20. In Flames - Come Clarity (ferret)
21. You Say Party! We Say Die! - Hit The Flood (sound document)
22. Bruce & Sebastian - The Life Pursuit (metador)
23. Colin James - Limelight (maple)
24. Wilco - Kicking Television (nonesuch)
25. Cocteau Twins - Head Noise (metropol)
26. Twin Fangs - Street Sweeper (rectangle)
27. Sufjan Stevens - Illinois (asthmatic kitty)
28. Bob Dylan - The Moon Was Blue (duetone)
29. Broken Social Scene - Broken Social Scene (arts&crafts)
30. Death Cab For Cutie - Plans (barsuk)

THE MINUS 5

For a band who's core members are already pretty busy with other projects and collaborations The Minus 5 sure can put em out. Their 7th album, which as you can see is self titled, features the talents of Jeff Tweedy, Kelly Hogan, Peter Buck (of coarse) John Wesley Harding and a bunch more.

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EVENTS WEEKLY

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DEADLINE IS FRIDAY AT 3PM

CLUBS/LECTURES

AMNESTY INTERNATIONAL Knox Metropolitan United Church, 83 Ave, 109 St (446-5461) • Monthly meeting • Tue, Feb 28 (7pm)

BOREAL ENVIRONMENTAL ACTIVISM 7, 6328A-104 St, every Thu (6:30-8:30) • Organic Roots, 8225-122 St; every third Thu (6:30pm)

CONVERSATION CAFÉ Unity of Edmonton Church, 13212-106 Ave • Meeting presented by Rev Yvonne Racine • Every Tue (1-3pm)

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN (463-1618) • Discovery Group: the ABCs of taking great photos • Sat, Feb 18 (10am-noon) • Free (member) • Pre-register

EDMONTON NATURE CLUB Royal Alberta Museum • Meeting featuring Rob Butler speaking on shorebird conservation introduction by Gerald Byrnesen • Fri, Feb 17 (7:30pm)

EDMONTON POLICE SERVICE Victoria School, 10210-108 Ave • Public town hall meetings with police chief Mike Boyd • Wed, Feb 22 (7pm)

FAVA'S MONTHLY WRITER'S CIRCLE Exhibition Suite (423-1671) • Meeting on the first Tue ea month (7-8pm), to discuss share and comment on work in progress, common challenges and to hear from special guests

GRIEF INFORMATION SESSIONS Park Memorial Reception Centre, 11015-101 St (454-1231, #50) • Lecture Who Am I Now? for those surviving the death of a spouse or life partner • Feb 18 (10-11:15am) • Free

JESUS THROUGH THE CENTURIES-HIS PLACE IN THE HISTORY OF CULTURE Star of the North Retreat Centre, 3A St Vital Ave, St. Albert (459-5511) • Lecture/discussion facilitated by David Goa • Feb. 16, 23, Mar. 16 (8pm) • \$39 (series)/\$20 (session) • Pre-register

JOE KIERNAN'S AMERICA: TRUTH TURTLES AND TO THE SECURITY AND PROSPERITY PARTNERSHIP Tory Bdg basement, Rm 95, U of A • Canada-US Relations: A Contemporary Balance with speakers Tom Keating, Roger Gibbons • Feb 16 (3:30-5pm)

RACE UNITY SERIES Baha'i Centre, 9414-111 Ave (481-6977) • Making sense out of race, culture and religion featuring presentations and speakers from various faith and cultural perspectives • Sat, Feb. 18 (2-4pm)

ROMANCE WRITERS OF EDMONTON Grant McEwan, Rm 5-238, www.romancewritersedmonton.com • First and third Thu ea Month (7-9:30pm)

SHAPE-NOTE/SACRED HARP SINGING U of A Fine Arts Bldg, 112 St, 89 Ave, Rm 2-28, kmiller@ualberta.ca • Sing four-part folk hymns from the American South, no religious affiliation • Every Tue (5-7pm)

TOASTMASTERS • Norwood Toastmasters Club, 11150-82 St (430-8774) Learn public speaking and communication skills in an encouraging, supportive and friendly environment; every Thu (8-10pm) • McOrtrors Toastmasters Club, 11910-90 St (476-6963) Learn public speaking/leadership skills; every Wed (7-9pm)

TOURETTE SYNDROME FOUNDATION Academy of King Edward, 8525-101 St (1-866-824-9764) • Support meeting to provide support for parents of children with TS • First Wed ea month (7:30pm)

WILL TO STOP PRIVATE ATTENTION: MELISSA HARRIS, Legislatu • Thu, Feb 23 (12-15 noon)

WADE DAVIS: EXPLORER OF THE MILLENIUM Myer Horowitz Theatre, U of A Campus (451-8000) • Lecture • Wed, Feb 15 • \$12/\$10 (student) at TicketMaster, U of A info desks Blackbird

WASKAHEGAN TRAIL ASSOCIATION (440-1146) • Free guided hike/stk, approx. 11km at Strathcona Wilderness Centre • Meet at MacDonald's at Capilano Mall, 55 St, 101 Ave • Feb 15

WOMEN IN BLACK Old Strathcona Farmers' Market (in front) • Silent vigil 1st and 3rd Sat ea month (10-11am) • Sat, Feb 18 (10-11am)

WOMEN'S HEALING CIRCLE Still Point, 110, 10350-124 St (452-9388) • With Marianne Peters • Until Mar 21 (7-9:30pm) • \$10 (evening)

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

BISEXUAL WOMEN'S SUPPORT GROUP bwcoffrengroup@yahoo • Social group for bi-curious and bisexual women • Second Wed each month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8-3 • Mon: Amateur strip contest (12:30); DJ Alvaro, Ashley Love • Tue: Free pool, Malebox, DJ Arrowchaser • Wed: Gurlz Gone Wild Midnite with DJ Eddy Toonflash, Mia Fellow, Ashley Love, Yohko Oh-no, guests • Thu: Wet Undies Contest (12:30) with DJ Squiggles, Yohko Oh-no • Fri: DJ Alvaro dance party, male strippers • Sat: Theme parties leather/leish dungeon, free pool, pool tournament, DJ Arrowchaser • Sun: Stardust Lounge with Mz Buncia and Mz Arrowchaser

Vanity Fair (11pm), DJ Eddy Toonflash

DOWN UNDER MENS BATH HOUSE 12224 Jasper Ave (482-7960) • Open 24/7 • www.gayedmonton.com

EDMONTON RAINBOW BUSINESS ASSOCIATION www.edmontonrbba.org • Monthly after business mixer Network and share contacts in the GLBT business community • Second Wed ea month

HIV NETWORK OF EDMONTON SOCIETY 300, 11456-Jasper Ave (488-5742) or contact info@hivedmonton.com • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction education advocacy and public awareness campaign

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, trans-identified and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms) Speakers Series Contact Kins (kins@ualberta.ca)

LIVING POSITIVE 404, 10408-124 St, www.edmivingpositive.ca (1-877-975-9448/488-5768) • Providing confidential peer support to people living with HIV • Every Tue (7-9pm); Support group • Daily drop-in, peer counsellor

MADELEINE SANAM FOUNDATION Faculté St. Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (8am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

PRIDE CENTRE OF EDMONTON 10010-109 St (488-3234) • Open 10am-10pm • Open 10am-10pm • GLBT and Supporters Community and Resource Centre Drop-in, use the library, TV room, community access computers. Join a group or take part in special programming • Bears Movie Night: Bears Club last Sun ea month (1-6pm, TV room) • Trans Education/Support Group: Support and education for transsexual, transgendered, intersexed, two-spirited and questioning individuals; first, third, last Sun ea month (2-4pm) • Sunday Night Mens Discussion Group: Mens social and discussion group, every Sun (7pm); Rob Wells at robwells7800@hotmail.com • Monday Movie Night: Movie nights with themed movies and discussion afterwards; every Mon • Womens Spirituality Group: Drumming circle facilitated by Kuanitz, 2nd Tue ea month (7pm, TV room) • Bisexual Discussion Group: Mixed social and discussion group drop-in, facilitated by Vanessa edmbrigup@yahoo.com; first, third Tue ea month (7pm Meeting Room A) • Community Potluck Dinner: Second Mon ea month (7-8pm) • Meditation Circle Drop-in, facilitated by Hanne Csanyi, hanne@freewind.com; 1st/3rd Wed ea month, Meeting Room A \$5 • The HIV Positive Gay Men's Group: Drop-in caring circle facilitated by Mark (HIV Outreach); every Thu (1-4pm, 7-9pm) • Youth Understanding Youth, Youth support and social group, every Sat (7-9pm); yoy@shaw.ca, www.members Shaw.ca/yoy • Womenspace 1st Sat ea month (10am-1pm) • Prime Timers: Monthly member meetings • Dykes to Watch Out For: Discussion and social group, Wed, Feb. 22 (8-10pm)

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Stucky Vicky, DJ Alvaro • Thu: Rotating shows. Stucky's open stage and the Weakest Link game second and last Thu with DJ Jazzy • Fri: Upstairs: Euro Blitz; New European music with DJ Outlawak. Downstairs: DJ Jazzy • Sat: Every Sat like the Hiv Positive Gay Men's Group. Drop-in caring circle facilitated by Mark (HIV Outreach); every Thu (1-4pm, 7-9pm) • Youth Understanding Youth, Youth support and social group, every Sat (7-9pm); yoy@shaw.ca, www.members Shaw.ca/yoy • Womenspace 1st Sat ea month (10am-1pm) • Prime Timers: Monthly member meetings • Dykes to Watch Out For: Discussion and social group, Wed, Feb. 22 (8-10pm)

ROCKY'S PARTY PUB 37 M Ilbourne Rd • Every 1-10pm with Sonia Prosound

DOYLE'S PUB 2619-151 Ave (473-1961) • Every Fri (11am-1pm) • Every Sun (8pm-midnight) with Off-Key Entertainment

BLIND PIG PUB AND GRILL 32 St. Anne Street, St. Albert 418-6332 • Every Thu • Every Wed: name that tune

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every (8pm-12): Hosted by Jeannie

CEILI'S IRISH PUB 10338-109 St (426-5555) • Every Sat: Jamieoke

CHRISTOPHER'S PARTY PUB 37 M Ilbourne Rd • Every 1-10pm with Sonia Prosound

DOYLE'S PUB 2619-151 Ave (473-1961) • Every Fri (11am-1pm) • Every Sun (8pm-midnight) with Off-Key Entertainment

ECCO PUB 9605-66 Ave • Every Mon (9pm): with Sonia Prosound Productions

FRANCO'S 14059 Victoria Trail (478-4636) • Every Thu (8-11pm); Fri-Sat (10pm-2:30am); with Debra-Fae

FUNKY BUDDHA ON WHYTE AVE 10341-82 Ave (433-967): Every Sun: Karaoke Night

GAS PUMP 10166-114 St (488-4841) • Every Tue/Wed (8pm)

HOLIDAY INN 4520-76 Ave • Every Thu (8:30pm) with Prosound Productions

JAMMERS PUB 11948-127 Ave (451-8779) • Every Mon (11pm): hosted by Peggy Sue

LAKEVIEW PUB 18, 9104-179 Ave • Every Sat (8pm): with Off-Key Entertainment

MOJO'S Best Western Hotel, Fort Saskatchewan • Every (9:30pm); with Sonia, Prosound Productions

O'CONNORS IRISH PUB 9013-88 Ave (469-8165) • Every Sat (1am)

PICARD'S PUB 10725-104 Ave (428-4386) • Every Fri (11pm) with Chris

ROSARIO KARAOKE CENTRAL 11715-108 Ave (447-4777) • Nightly (9:30pm); with Dave and Ed

ROSE AND CROWN 10235-101 St • Every Sun (9pm): with Sonia Prosound Productions

ROSIE'S BAR AND GRILL • Downtown, 10604-101-3499; every Mon-Sat (9pm); Sun (7pm); with Ruth • Highline 10315-124 St (482-1600); daily (9:30pm) • Old Strathcona, 10475-80 Ave (439-7211); every Thu-Sat (9:30pm-1:30am); St. 63 Ave; every Thu-Sat (9pm-1am); with Off-Key Entertainment

SANTANA'S • Every Wed (9pm-2am)

SPORTSWORLD INLINE AND ROLLER SKATING DISCO 13710-104 St (472-6336) • Every Tues, Fri-Sat (7pm-midnight); Sun-Sun (1-5pm)

SUNSET PIZZA 152, Stony Plain Rd • Every Wed-Sat (5-9pm)

T.B'S PUB 62 St, Stony Plain Rd (443-2621) • Every Fri (9pm-2am) with Jeannie, games and prizes

TODAY'S 5224-86 St (465-6223) • Every Fri/Sat (9pm)

WHISTLE STOP PUB 24 Ave, 132 St (451-5506) • Every Fri with Jeannie

WINSTONS PUB 9016-132 Ave (457-4863) • Every Fri (9pm-1am)

WOODYS 11723 Jasper Ave (488-6557) • Open Daily (8am-10pm); with Annie and Tizy

YESTERDAY'S 205 Carnegie Dr, St. Albert (459-0295) • Every Fri (9pm-1am); Off-Key Entertainment with Nicole

education and youth programs of Planned Parenthood Edm

MURDER MYSTERY: SWEET REVENGE Prosper Place Clubhouse, 2nd Fl, 10584-108 St (426-7861) • Murder mystery dinner theatre • Thu, Feb. 23 (6pm dinner, 7pm show) • \$25 (adv)/\$25 (door)

NEW AGE PSYCHIC FAIR Westwood Unitarian Church, 65 Ave • Sat, Feb. 18 (12:30-5:30pm)

ONE UNITY Church of Edmonton, 132 St, 106 Ave (913-6466) • Movie presented by Unity of Edmonton • Fri, Feb. 26, Mar. 5 (7pm) • \$12

ONE WORLD WORSHIP St. Andrew's United Church, 95 St (452-4454) • For worship through the melodies, rents a rhythm of the world-wide Christian community, especially South-Central America and Africa • Feb. 18 (6:30pm)

FREE WILL ASTROLOGY

ROB BREZNSY

freewill@vneweekly.com

RIES (MAR 21 - APR 19)

This book *And They All Sang*, Studs Terkel interviewed jazz trumpeter Dizzy Gillespie. When people say, "I don't understand your music," reported Gillespie, "I say, 'Don't try to understand it, just try to *feel* it.'" That's excellent advice to keep in mind as you weave your way through the complicated, uncanny, revelatory weeks ahead. Full comprehension of the meaning of this may not be available until later. But that won't be a problem if you live your life as if it were a song you love.

TAURUS (APR 20 - MAY 20)

Dear Dr. Breznsy: I dreamed that an angel looked like Angelina Jolie was teaching me how to gather energy high in the sky and release it in the form of lightning bolts. It required great upper-arm strength because I had to make broad sweeping motions with my arms that gathered the necessary electricity into a vortex that would serve as my launching area. I was exhilarated, though nervous about how much force I had at my disposal. What does my dream mean? —Taurus with Nose Bumps. Dear Taurus: Your dream is a symbol of the situation many Bulls are facing right now. You have enormous energy at your disposal. Here's my advice: Don't use your lightning bolts to intimidate people and institutions that have offended you. Instead, put on a demonstration of strength, impressing everyone—adversaries and allies alike—with your ability to command great power responsibly.

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GEMINI (MAY 21 - JUN 20)
Last Christmas Day, I had dinner at a sushi restaurant in downtown San Rafael, CA. The place was deserted except for a drunk at the bar, me and my two companions, and the table next to us, which was occupied by actors Sean Penn and Robin Wright and their daughter. I thought of going over to compliment Robin on her work in various films and to tell Sean how much I loved his articles in the *San Francisco Chronicle* about travelling through Iraq, but I decided against it. Don't follow my example in the coming week, Gemini. Express your appreciation to those whose work has inspired you, even at the risk of appearing foolish. It's a perfect moment to explore the emotions of admiration and respect, and to pay homage to your influences.

VIRGO (AUG 23 - SEP 22)

The elegant, shimmering fabric known as silk is obtained from the cocoon of a worm larva. Typically the cocoon is dunked in boiling water to kill the pupa inside before it can chew its way out. Another precious material with gross origins is ambergris. It's a foul-smelling excrement that sperm whales vomit. After years of exposure to the sun while floating on the ocean, it transforms into an aromatic, waxy substance that's used as a major ingredient in perfume. Silk and ambergris are your personal power symbols in the coming weeks, Virgo. I predict that you'll turn crap into treasure.

LIBRA (SEP 23 - OCT 22)

"Mirrors should think longer before they reflect," said French filmmaker Jean Cocteau. That's especially true for you this week, Libra. You shouldn't automatically believe every bit of feedback about yourself that comes your way, from mirrors or any other source. Be skeptical of every image that people have of you, and don't sit there passively while they barrage you with their expectations. In order to further

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upgrade your integrity (a project I hope you're in the midst of), you may have to make yourself immune, at least temporarily, to what everyone thinks of you.

SCORPIO (OCT 23 - NOV 21)

Imagine that you're a circus acrobat whose specialty is working high in the air. You're skilled at swinging from one trapeze to another. You have utmost confidence in your timing and concentration and grip, so that when you let go of one bar and are flying toward the next, there's no doubt you'll make it. I believe that your life has now brought you to a transition that's metaphorically similar to the moment of being in between trapezes. Don't think too hard as you soar across the abyss: trust your instincts.

SAGITTARIUS (NOV 22 - DEC 21)

Sagittarian Shirley Chisholm was the first black woman elected to Congress. One of Chisholm's most famous exploits was her visit to segregationist politician George Wallace in the hospital after he was shot. Her supporters complained that she was consorting with the enemy, but years later it paid off. Wallace helped her win the votes of southern congressmen when she sponsored legislation to give domestic workers a minimum wage. Be like Chisholm this week, Sagittarius: Even as you open your big mouth to articulate controversial truths, reach out to those who disagree with you.

CAPRICORN (DEC 22 - JAN 19)

Readers sometimes ask me about Ophiuchus, the supposed 13th constellation. They've heard that it should be included in astrological thinking, and that it messes up the whole zodiacal system. Here's the truth: The proponents of

Ophiuchus are self-described debunkers who hate astrology. Furthermore, they haven't actually taken the trouble to educate themselves about the ancient art. If they did even a smattering of honest investigation, they'd see how irrelevant their theory is. Let this serve as a cautionary tale, Capricorn. Right now it's crucial that you get your facts straight before critiquing anyone. Make sure that those who want to analyze you do the same. And beware of red herrings, straw men, and fool's gold.

AQUARIUS (JAN 20 - FEB 18)

Fashion designer Ennio Capasa was asked if he found his work difficult. "If it wasn't difficult I wouldn't enjoy it," he replied. That's the kind of activity you will specialize in during the coming week, Aquarius. The more it stretches your capacity and forces you to dig deeper into yourself for stamina and willpower and resourcefulness, the happier you'll be—and the more successful, too.

PISCES (FEB 19 - MAR 20)

Life is stark at the U.S. Navy base in Guantanamo Bay, even for the people who aren't imprisoned there. *Newsday* reports that there are 23 men for every woman among the 2,800 free Americans. Raccoon-sized rats are fixtures in the local wildlife. The border between the base and the rest of Cuba is littered with underground mines. In recent months, however, a few luxuries have begun to arrive. There's now a Starbucks, a Pizza Hut, and a miniature golf course. I don't want to make light of the situation, but I do want these new developments to serve as a metaphor for you. What's the most desolate, forbidding area of your psyche? Build the equivalent of a miniature golf course there. v

except by mistake. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 426-1996/426-2889/e-mail: glenys@vneweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space.

ARTIST TO ARTIST

The Alberta Society of Artists: Call for Membership. Submission deadline is Mar. 1, 2006, (780) 426-0072 www.artists-society.ab.ca

Canadian Badlands Passion Play (Drumheller Alberta) Auditions at King's University College, 9125 50 St. **Mar. 1 & Mar. 28** (3:30-9:30pm). Ph: Daniel van Heyst 485-3500 ext. 8020 (w) 455-9360 (h) www.canadianpassionplay.com

Good comedy writer seeks opportunities. Sample material available. Slapstick Inc #212 9258-110A Ave Edmonton T5H1J4.

WALTERDALE: Costuming in Community Theatre with Geri Dittrich. **Sat. Feb. 25.** free (member)/\$25 (non-member) 454-9506 pre-register.

If the **HAT** fits call for submissions, open to Alberta artists. **Deadline: Mar. 15, 2006.** For info Ph 481-9028, e-mail: danielle@damselflydesign.ca

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ARTIST TO ARTIST

Film and Theatre Auditions for the 14th Annual Carnival Of Shrieking Youth Emerging Artists Festival. Ages 11-25! Ph 493-1271 or cosyfestival@gmail.com

CALL TO ENTER: NEXTFEST 2006 June 1-11 Visual Arts Submission **deadline Mar. 15**, contact nextfests@gmail.com for info.

Edmonton Musical Theatre: auditions for *Broadway Rocks!* on Sun, Feb. 19 (12-3pm) at the EMT studio, 10835-124 St, Lower Fl, 475-8053.

HIV/AIDS Educational Video/Film Project - Casting Call: The Madeleine Sanam Foundation, looking for actors/actresses, extras, technicians, director of photography, sound recorder, production assistants, editor, music composer, from the Afro-Canadian community to participate in an HIV/AIDS prevention video/film project. Ph: 490-7332.

Wanted: female with conceptual continuity, art and music to help create a children's book and tape. Mike 633-9923.

Call for Submissions: Gallery at Milner. Deadline: Feb. 28. Ph 496-7030 for info.

Printmaking workshops at SNAP Gallery and Printshop in Etching and Silkscreen. Starting soon. Call 423-1492 to register, info.

Call to Enter: ArtsLab Studio Gallery features guest artists. Incl: Proposal, 10 slides/photos; CV; Artist statement. For info Ph Tim 423-2966.

NEW Winter Art Classes & Workshops at Harcourt House: Starting in Feb. Ph 426-4180. www.harcourtouse.ab.ca for info.

The Edmonton Learning Community need good stories from people with developmental disabilities. Info: Wendy Hollo, e-m: whollo@telus.net, Ph 915-9037.

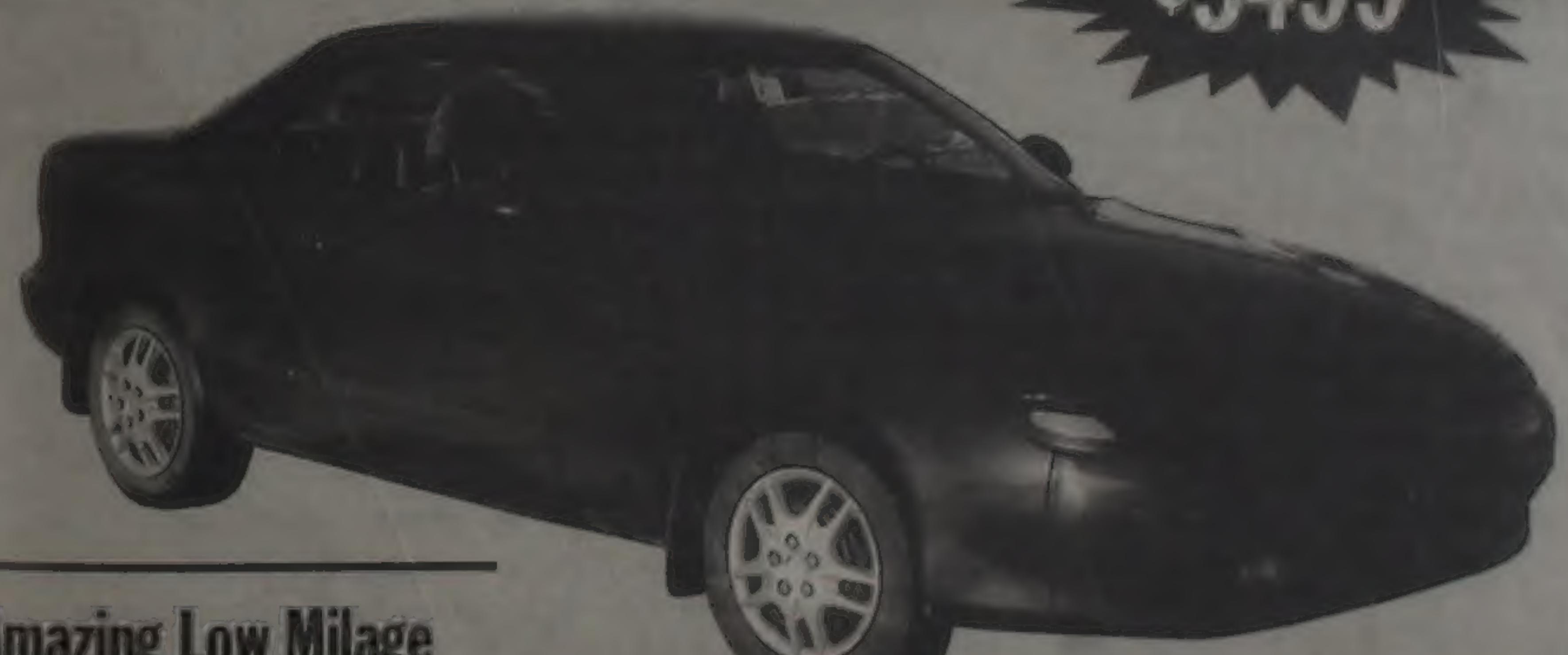
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VUEWEEKLY CONTEST RULES

Unless otherwise specified, the following will apply:

- the winner must be 18 or older
- prize must be accepted as awarded
- no one may enter any contest more than once
- you may win only once every 60 days
- Vue Weekly reserves the right to exclude anyone from our contests
- no staff, sponsors or members of their immediate family may enter
- the personal information of those who enter will not be sold but may be provided to contest sponsors
- the chances of winning depend on the number of entries received
- by entering, entrants consent to the use of their names by Vue Weekly for publicity
- Vue Weekly is not responsible for prizes unclaimed after 15 days

Don't be a dick (or a doormat)

ADVICE ALT.SEX.COLUMN

ANDREA NEMERSON
altsex@altsexcolumn.com

DEAR ANDREA:

I'm not your average twenty-something male. I love sex, but not unless it's part of a relationship. I guess I think too highly of myself to tag random chicks meaningless. I do have a high sex drive and a great deal of experience, but the women I go for are usually highly educated, professional, librarian types.

From a female's point of view, what is the best way to ask about a girl's libido and kinkiness during the dating process without seeming like a creep or actually trying her out? Remember, I don't date your average slut with a tongue ring and a Playboy Bunny tattooed on her ass, and I'm sick of playing T-ball when I'm a pro.

LOVE ANDREA

DEAR ANDREA:

Is it all right to say no to your partner in bed? I know it's legally my right, but if my boyfriend tells me to go down on him, do I always have to do it to be courteous?

LOVE CLASSY PRO

DEAR PRO:

From this female's point of view, the best way to avoid coming off like a creep is not to be a creep in the first place, which unfortunately leaves you out.

I mean what, exactly, do you hope to accomplish by dividing women into "librarians" and "tongue-ring-wearing sluts"? Moreover, have you ever actually seen a "tongue ring"? In this female's experience, one pierces the tongue with a barbell, not a ring, and some of the finest sluts I know are librarians.

I fear that you are not the sophisticate with discriminating taste in women you imagine you're seeing when you gaze (too long, no doubt) in the mirror every morning, but really a sort of combo prig, prat, and snob, and I will be sure to tell my librarian friends not to go out with you.

If you are interested in a particular woman (and have, presumably, already examined both her tongue and her tattoo, if any, to be sure that they meet with your approval before you waste your precious time or bodily fluids on someone who turns out to be just another average slut), it is permissible to bring up areas of interest, which can include vaguely sexual events or racy reading material.

The kind of woman you claim to seek, however, will not be impressed by your presenting her with a questionnaire ("How kinky are you?" "Would you rate your libido high, average, or low?") before you're willing to spring for a Frappuccino.

Neither, come to think of it, is such an approach likely to work on Tongue-Ring (sic) Girl. Unless you meet your librarian love through the personals (not a bad

LOVE ANDREA

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